For An Endless Time
Quinn Coleman

Side 1

1. *Destiny*
2. *It's My Hope*
3. *Where Love Is*
4. *Dearest Children*
5. *For An Endless Time*

Side 2

1. *That We May Know*
2. *Follow His Way*
3. *Help Me Find My Way*
4. *Teach Me To Walk / A Child Is Love*
5. *There's Not Much Time Remaining*

Produced by Denny Crockett & Quinn Coleman
Arranged and Orchestrated by Denny Crockett
Recorded at Syndicated Recording Studios of America Provo, Utah
Recording and Mixing Engineer Lance Parker
Photography by Lee Ann Moss
Art Direction and Design by Quinn Coleman

KOKAUBEAM Records P.O. Box 7281 Salt Lake City, Utah 84107 Manufactured in Hollywood, California

KOKAUBEAM RECORDS

STEREO:DISC

MFS 322

monitor
high fidelity recordings

MONITOR PRESENTS

BayaniHan

PHILIPPINE
DANCE
COMPANY

AS PRESENTED BY S. HUROK

Bayanihan

DURING the summer of 1958 at the Brussels Fair a company that few outside the Philippines had heard of set international audiences cheering with its excitement and variety, its vivacity and charm. So spectacular was Bayanihan's Brussels' success that such cities as Rome, Copenhagen, Madrid and New York clamored to see the troupe and quickly capitulated to its rare beauty.

The company takes its name from an ancient Filipino custom. The word is derived from *bayani* meaning "group work" and Bayanihan means getting together to push through a common project. The Bayanihan Philippine Dance Company is a project of the Bayanihan Folk Arts Association, a non-profit civic organization composed of public-spirited citizens in the Philippines.

BONTOC WAR DANCE

THE music and sounds on this recording were taped during actual performance of the dances in the studios of the Manila Broadcasting Company on August 17, 1959. Thus the music is "live", and even in those numbers where the dancers make no audible sound the listener can "feel" their presence. In a recording of folk music this quality is essential since the dancers help to bring out the timing and rhythm of the musicians. The 12 numbers on this record are selected from the five main groups of dances as presented on stage by the Bayanihan Philippine Dance Company.

I. Dances of the Mountain Region

In the Mountains of northern Luzon Island still live pagan folk preserving their tribal identity, customs, and lore. Their dances celebrate victories, festivals, religious rituals, thanksgiving, etc. The musical instruments include the nose flute, bamboo guitar, gongs of various sizes and shapes, drums and wooden sticks.

Bontoc War Dance (*Side 2, Band 4*) The nose flute, a simple wooden flute played by a single nostril, opens this dance. It is followed by a chant, then gongs and the sound of shields and spears as the men perform a mock fight.

Bangibang Funeral Dance (*Side 1, Band 4*) In this dance are heard the sounds of a cricket made by a sort of bamboo swizzle stick and the beating of other odd-shaped wooden rods and sticks. The pounding of the bare feet of the warriors of the tribe is also heard. The shouting toward the end of the dance has for its purpose an attempt to awaken a dead comrade as part of the funeral ritual.

II. Regional Variations

The dances which follow are a collection of typical dances from various parts of the Philippines. The diversity in type, tempo and music reflects the character of a nation composed of over 7,000 islands. Distinct and separate cultural pockets developed during the long, successive waves of population resulting in a patchwork quilt rich in variety but with dominant chords of Malayan, Indian, Chinese, Spanish and American strands readily apparent.

Side One
1. a) BAHAY KUBO
   b) LULAY
   c) ILOCANA NASUDI
2. SINGKIL
3. POLKABAL
4. BANGIBANG FUNERAL DANCE
5. PANDANGGO SA ILAW

Side Two
1. MAGLALATIK
2. TAHING BAILA
3. JOTA MONCADENA
4. BONTOC WAR DANCE
5. PANDANGGO SA SAMBALILO
6. SULTANA
7. ITIK ITIK

Maglalatik (*Side 2, Band 1*) This dance is performed by men each wearing a harness of coconut shells positioned on his back, chest, hips, and thighs. They also carry a pair in their hands with which they beat a tattoo rhythm on their own shells or on those of their partners. The dance resembles a mock fight over "latik", a coconut meat residue. The music is provided by a native rondalla (string band).

Itik Itik (*Side 2, Band 7*) The word "itik" means duck, and this dance utilizes steps and movements imitative of a duck walking in short steps and splashing water over its body. The dancers are girls. Music is by the rondalla.

Pandanggo Sa Ilaw (*Side 1, Band 5*) This is perhaps the most popular of all Philippine dances. The dancers reveal their virtuosity and grace by balancing three lighted oil lamps on their heads and the backs of their hands as they execute the waltz-like steps. The rondalla provides the dance music.

III. Fiesta Filipina

The coming of the Spaniards in the 16th century brought a new influence to Philippine life. A majority of the Filipinos were converted to the Roman Catholic faith, European cultural ideas spread and the Filipinos adapted and blended the Western imports to meet local conditions. In the field of music and dance, the waltz, polka, jota, fandango, and mazurka, among others, were "Filipinized". The following dances are typical of the result.

Polkabal (*Side 1, Band 3*) Here the words "polka" and "waltz" were blended to obtain the title of a dance which, in its performance, blends the steps of the two classic ballroom dances. This dance may be performed as a formation dance for girls only, or may be danced in the ballroom by couples. It is especially popular with young people because of its lively nature. The rondalla provides a pleasing and rather intricate accompaniment.

Jota Moncadena (*Side 2, Band 3*) This is an adaptation of the Spanish jota with three distinct parts: 1) a moderately fast opening accentuated by the rhythm of bamboo castanets held by the dancers; 2) a very slow, contrasting section; and 3) a return to the initial rhythm but at an even faster tempo. The rondalla is given an opportunity to display its considerable range in mood in this dance.

IV. Rural Philippines Suite

Life in the rural Philippines, today as in the past, is comparatively simple and pleasant. In a country abundantly blessed by nature there is much to celebrate in dance, song, and story. Dances of the rice growing countryside express the people's joy in work, love for music and gaiety, thanksgiving for a good harvest, or simply a song for a pretty day.

Bahay Kubo, Lulay and Ilocana Nasudi (*Side 1, Band 1*) Three popular Philippine folk songs make up this section and give the listener perhaps his first chance to hear the Philippine language "Tagalog" spoken, or rather, sung. Bahay Kubo means "My Nipa Hut"; Lulay is the name of a young girl being courted; and Ilocana Nasudi means a young, unmarried girl from the Ilocos area of Luzon. The songs are sung by the Bayanihan group as the opening scene for the suite of rural dances.

Pandanggo Sa Sambalilo (*Side 2, Band 5*) This is a flirting dance which has the village swain showing off to his sweetheart by picking up a broad brim straw hat without using his hands. The rondalla provides the music as the dancers improvise steps working toward the hat-picking climax.

monitor **MFS 322**

This stereophonic long-playing (33⅓ rpm microgroove) record is made for playback on "45/45" dual-channel systems. It should be played only with cartridges designed for stereophonic reproduction. The use of a monophonic (or monaural) cartridge may permanently injure this record.

V. Muslim Suite

In the southern part of the Philippines, on the large island of Mindanao and the adjacent Sulu Archipelago, live about 700,000 Filipinos of the Islamic religion. These Muslim Filipinos who embraced Mohammedanism as early as the 14th century and have successfully resisted attempts at Christianization, differ markedly in customs and culture from the balance of the Philippine population. The music, dance, and costumes of this portion of the Bayanihan Philippine Dance Company performance provide an accurate mirror of Muslim Philippine life and reflect the influence of Arabian and Indo-Malayan cultures.

Sultana (*Side 2, Band 6*) This is a royal dance from Jolo, Sulu and opens with the entrance of guards, eight girl slaves, and finally the Sultana herself. The music is provided by gongs, chants, and drums.

Tahing Baila (*Side 2, Band 2*) To the beat of the "Kuntangan", a xylophonic set of gongs, a couple performs most unusual movements depicting a fish. The dance is found in Basilan, Zamboanga and has for its purpose invoking and for a good fishing expedition. The hand movements suggest the waving of the fins of the fish as it turns in the water. There is a good deal of twisting of the arms, writhing, and winding in an eel-like manner.

Singkil (*Side 1, Band 2*) In Lanao province, every young woman of royal blood is expected to learn the "Singkil", a dance which takes its name from the bracelets worn by the dancer around her ankles. A unique feature of the dance is the use of twelve bamboo poles arranged in three groups of four each in double criss-cross fashion. While dancing, the Princess carries two jeweled fans called "apir", which she moves in stylized fashion. Throughout the dance a slave girl follows behind the Princess sheltering her with a heavily ornamented umbrella. The dance has no music except the beating of the bamboo poles.
(*See cover photo*)

This recording was taped for Monitor by Borromeo and Cochran, Manila, at the Studios of the Manila Broadcasting Company, Manila, Philippines.

All music was arranged and conducted by Miss Lucrecia Kasilag, Dean of the College of Music and Arts of the Philippine Women's University, Manila.

The conductor of the Rondalla is Mr. Juanito Gonzales. Production of the recording was under the supervision of Mr. John M. Reed who also provided the program notes.

This recording is also available monaurally: MF 322.

For complete catalogue of folk music of many lands write:
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For the care of your records check needle periodically; store away from heat; wipe with a damp cloth before playing. For playback on wide-range equipment use RIAA curve.

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Cover design: David Chasman
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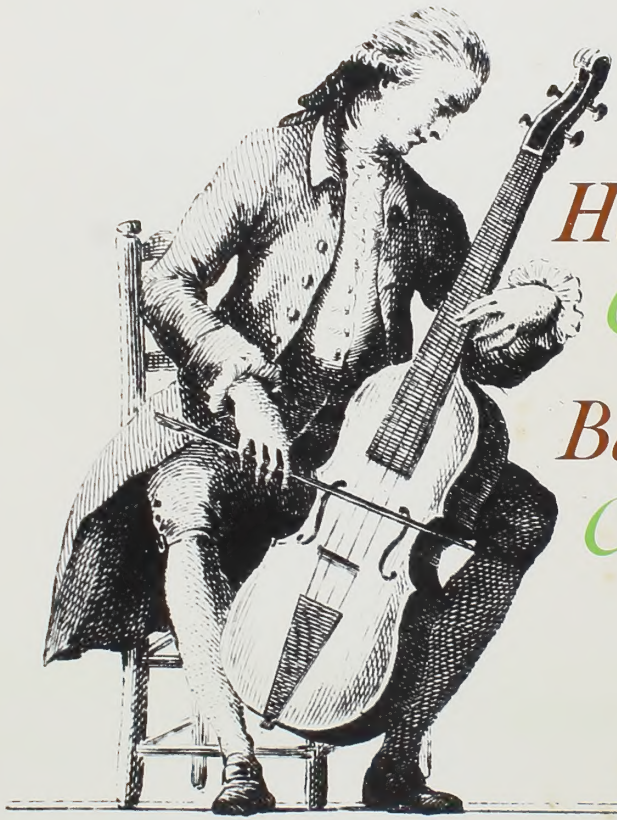
ANGEL STEREO

35725

JANOS STARKER

Angel



Haydn

Cello Concerto

Boccherini

Cello Concerto

PHILHARMONIA ORCHESTRA

CARLO MARIA GIULINI, CONDUCTOR

Photo: Auerbach

JANOS STARKER was born in Budapest in 1924. He began playing the cello at the age of 7. He graduated from the Budapest Academy of Music, where his teachers were Adolph Schiffer and Leo Weiner, and started his public appearances as a soloist at the age of 10. After the war, following a term as first cellist with the Budapest Opera and Philharmonic Orchestra, Starker gave concerts throughout Europe. In 1948 he became first cellist with the Dallas Symphony, moving on in the same capacity to the Metropolitan Opera (1949) and the Chicago Symphony (1953). Now an American citizen and resident of Chicago, he appears regularly in recital and as soloist with all the leading American and European orchestras.

Starker recordings are made on the "Lord Aylesford," the largest instrument ever built by Stradivari and dated 1696.

Other Angel Stereo Records
by Janos Starker

DVORAK: Concerto in B Minor, Op. 104 — Angel S35417
FAURE: Elégie for Cello and Orchestra
Philharmonia Orchestra, Walter Susskind, Cond.

SCHUMANN: Concerto in A Minor, Op. 129 — Angel S35598
SAINT-SAENS: Concerto in A Minor, Op. 33
Philharmonia Orchestra, Carlo Maria Giulini, Cond.

ANGEL STEREO

S35725

ANGEL RECORDS • NEW YORK CITY

JANOS STARKER, Cellist

Philharmonia Orchestra
Carlo Maria Giulini, Conductor

HAYDN — Concerto in D Major, Op. 101

Allegro moderato / Adagio / Allegro

Haydn's Cello Concerto, like the Boccherini concerto paired with it on this recording, is subject to certain suspicions as to authenticity. The doubts concern a cellist, Anton Kraft, for whom Haydn procured a post in the chapel of Prince Esterházy. Kraft took instruction in composition from Haydn at one point, entering this field with such ardor that he began to neglect his instrument. Yet he was a superb cellist for whom, for instance, Beethoven wrote the extremely difficult cello part in his Triple Concerto. By the end of his life he had a quite respectable list of compositions to his credit, and this, added to the fact that the work has few of the personal fingerprints of Haydn's style, has led musicologists to suspect that the work was, in fact, written by Kraft.

More recently, however, the work has been discovered in Haydn's manuscript and entered in his own catalogue, and the most probable solution is that Kraft brought the work to Haydn in an unfinished state for him to work out and orchestrate. As we know from the many arrangements that Bach made of Vivaldi there would have been nothing unethical in those days in Haydn adding the work to his own catalogue.

The work itself is a delight to hear, although one should bear in mind that the woodwind parts have nearly all been added by Gevaert, the nineteenth century editor to whom we owe our present editions.

Unlike the simpler form that will be found in the Boccherini, there is a full orchestral tutti at the beginning of the work in which all the main tunes are heard, and the development section is unusually long for a concerto of this period. The return to the home tonic does not arrive with the conventional first subject, but is delayed till the second, giving the general shape of the movement an attractive fluidity.

It is the soloist who launches the simple slow movement tune, to be echoed immediately by the strings. The next solo entry gives us a more impassioned mood and the cello's restatement of the first tune is followed by a most touching inversion in the orchestra. A more determined interlude leads to a restatement with a short cadenza.

The final rondo manages to combine genuine high spirits with the essentially lyrical nature of the instrument. It is a delightful creation, particularly in the winsome sadness of the long minor section. Here, if anywhere, one sees the magic touch of Haydn.

BOCCHERINI — Concerto in B flat Major

Allegro moderato / Adagio non troppo / Rondo (Allegro)

To Giuseppi Puppo, the fashionable Italian violin teacher in Paris at the beginning of the nineteenth century, Boccherini was a feminine Haydn — "the wife of Haydn," as he said. Puppo spoke musically: Boccherini had Haydn's grace and poise but rarely his strength of invention in development and certainly not his genius for key-relationships. His melodic invention was often Haydn's equal, yet embroidered with decorations that can charm but can also weaken a tune.

This may well be explained by his virtuosity as a cellist as opposed to Haydn's gifts on the keyboard. A stringed instrument is essentially melodic – it tells only half a story. It would be natural for Haydn to have a greater sense of part-writing, of harmonic invention and of key-change than a cellist like

Photo: Auerbach

Boccherini. At the same time, it is almost inevitable that a string player should have softer lines to his tunes, should embellish them more actively.

Boccherini's output was prodigious. He wrote 467 instrumental works; mainly sonatas, trios, and quintets. Included among them were twenty symphonies, but his most fluent work is contained in the quintets with two cellos and his cello concerti. Indeed, his general standard of work is so high that he is often unjustly neglected – the penalty, probably, of living so near in time to Haydn.

His Cello Concerto in B flat is his best-known work, yet its authenticity as a whole, complete, and finished piece by Boccherini is the most questionable of any.

The history is as follows: In 1895 Grützmacher, the distinguished Dresden cellist, published under Boccherini's name a Fifth Concerto in B flat. He never revealed the source of the material and no B-flat concerto is mentioned in any biography or even in Boccherini's own catalogue.

Recently, however, a concerto reasonably assumed to be by Boccherini was discovered in the Dresden State Library. It was in an extremely sketchy condition, and the slow movement was quite different from that which we know. Since then, an eighteenth century manuscript of eleven cello sonatas of Boccherini has been unearthed, the seventh of which is recognizably the basis of the present concerto. The slow movement used by Grützmacher actually belongs to the Third Concerto.

The solution, almost certainly, is that Boccherini hurriedly produced this Fifth Concerto, for a special occasion, from his Seventh Sonata. It then lay undiscovered until Grützmacher found and arranged it, somewhat after the taste of his day, adding two oboes to the score and substituting a slow movement from the Third Concerto.

The work is none the less appealing for its somewhat obscure ancestry. The tunes are spacious and have real breadth, and the forms of the three movements are convenient pegs on which to hang delightful inventions, rather than (as with Haydn) a source of excitement in their own right.

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así cantaron los...

Palacio

LP-6054

HERMANOS GOMEZ

LP - 6054

Palacio

ASI CANTABAN LOS HERMANOS GOMEZ

LADO A

POR LAS PUERTAS DE ORIENTE
LA REINA
NOSTALGIAS
PABLERA
VERDE LUNA
FUEGO, FUEGO

LADO B

LLORANDO A SOLAS
TEN PIEDAD
MERCEDES
LAMENTO INCAICO
VECINITA
LOS AÑOS HAN PASADO

Venezuela conoce muy bien las guitarras y las voces de los Hermanos Gómez, porque ellos tuvieron el privilegio y el buen gusto de buscar en el rico cancionero popular, lo más agradable y tal vez lo más espiritual para integrar su repertorio.

Cantores del alma popular de los pueblos, los Hermanos Gómez supieron disciplinar sus voces y guitarras, para integrar uno de los duetos más famosos que ha tenido Venezuela, y que ahora, por circunstancias muy especiales del destino, ha dejado de existir.

Afortunadamente, estaban grabadas estas canciones, especie de mosaico musical de America, donde figuran piezas folklóricas y otras populares, siempre reunidas atendiendo el buen gusto y el sentimiento que fue orientación estable en su trabajo.

Simplemente, como los hermanos Gómez, larenses de nacimiento y dueños de una sensibilidad extraordinaria, anduvieron recorriendo la vida, haciendo sonar las cuerdas de sus guitarras y cantando, trovadores que para eso habían nacido. En ellos se podía apreciar lo que es la inteligencia popular y el misterio de la sensibilidad.

Dueto acreditado por actuaciones en teatro, cine, radio y televisión, este de los Hermanos Gómez tenía respeto de su propio trabajo, y fue por eso que lograron sensibilizar la circunstancia artística, y colocarse en un puesto de honor como fue el que durante muchos años mantuvieron.

Cantores de la bohemia de las noches sabatinas y las mañanas domingueras de Barquisimeto, nacieron con el don y la gracia de lo popular. Juntos iban siempre hombres, guitarras y canciones, hermanados por la sangre y una vocación y amor extraordinario por la música.

Desde la primera vez que les oí, cuando Barquisimeto cumplía cuatrocientos años, y la ciudad estaba toda de fiesta, sentí por ellos admiración. Como guitarristas, ese dueto reunía admirables condiciones y fue un amor por la música que pasó del padre al hijo mayor, y de éste al hermano.

Hermógenes y Rafael Gómez caminaron y estuvieron juntos, hermanados por la sangre y el misterioso aliento del arte. Tocaron y cantaron siempre. Ellos recogieron del pasado la fe y el sentimiento hacia la guitarra, y comenzaron a buscar canciones para irlas desgajando como lluvia clara de serenatas, reuniones de amigos, teatros y por lo que ahora constituye la vía electrizante de la radio y la televisión. En Lara nacieron y allá se quedaron. Salían bajo la condición expresa de un arte, y regresaban inmediatamente, porque la tierra siempre tuvo para ellos el llamado nostálgico.

Al estudiar el panorama musical de Venezuela, las canciones que cada región pueda aportar en esto de la música, el Estado Lara es el más rico, y eso es privilegio. De allá son los más grandes guitarristas cultos que tiene Venezuela, y de allá también era este dueto, que tuvo el valor imponderable de haber estado integrado por artistas vocacionales. El destino tocó para el más joven de los artistas. Rafael Gómez ha muerto. El día de su entierro, una tarde melancólica, con cielo triste, donde siempre lo es tan luminoso, un pueblo marchaba tras el cadáver de su trovador. El destino cortó la vida del artista, la voz lírica del dueto. Eso marcó su terminación.

Se edita ahora esta selección de canciones que ellos habían grabado casualmente con anterioridad al trágico instante. Ellas van a servir como testimonio y a la vez de homenaje, a quienes dieron toda su vida, talento y sensibilidad de artistas, para impregnar la vida con mucho de alegría.

Los Hermanos Gómez, nuestros amigos de tantas noches de bohemia y de canción, se merecen este homenaje de sinceridad para que las presentes y futuras generaciones, descubran en estas voces y guitarras la misma claridad y el sentimiento de un pueblo hecho pura alegría.

El dueto ha desaparecido, pero queda el testimonio irrevocable de cómo fueron artistas frente a esa gran circunstancia que les tocó vivir, como fue la música.

Como los grandes artistas, que, aún desaparecidos físicamente, continúan en contacto con los públicos, vayan pues estas canciones de los Hermanos Gómez, las más selectas del inmenso repertorio que ellos lograron reunir y cantar durante tantos años de trabajo y emocionado sacrificio.

CARLOS DIAZ SOSA.

Discos Palacio Apartado 3637 Caracas

RIVER OF SONG
with...RICKY TANNER

RICKY TANNER
RIVER OF SONG

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STEREO

SIDE 1

RIVER SONG (3:26)
A MAN'S GOTTA BE (2:28)
HOW COME? (2:31)
THE WELLS FARGO WAGON (1:54)
SOUND OF MUSIC MEDLEY: (5:22)
1—THE SOUND OF MUSIC
2—EDELWEISS
3—CLIMB EV'RY MOUNTAIN
WHERE IS LOVE? (2:06)

SIDE 2

HOW GREAT THOU ART (4:07)
CHILDREN'S MEDLEY: (5:04)
1—JESUS ONCE WAS A LITTLE CHILD
2—WHEN HE COMES AGAIN
3—I AM A CHILD OF GOD
I WALKED TODAY WHERE JESUS WALKED (3:51)
YOU'LL NEVER WALK ALONE (3:00)
WHERE LOVE IS (2:51)

Ricky was born with a song in his soul and has been volubly expressing it ever since. He has had the privilege of associating with many who have inspired him. Ricky has soloed with L.D.S. (Mormon) choruses in General Conference and in musical productions. He has performed with the great: Salt Lake Mormon Tabernacle Choir (Jerold Ottley), Utah Symphony Orchestra (Maurice Abravanel), Philadelphia Philharmonic Orchestra (Eugene Ormandy), the late Rouvaun, Utah State Fair (Jim Nabors), Walt Disney's Mouseketeers and others. All have contributed to his great love of music and his desire to express himself in song.

Ricky is just as comfortable on the sports field (football, baseball, soccer), ski slopes, swimming, golfing or riding his horse as he is performing for an audience.

He enjoys school and good hard work — Ricky is an active Latter-day Saint (Mormon) where he serves as Priesthood Chorister and is a candidate for Eagle Scout. He has one brother and three sisters who also enjoy music and share the stage with him.

Ricky exudes enthusiasm for wholesome music and wishes to share some of his favorites with you.

June 28, 1977

Boy singers are a rare commodity in our society. Rarer still is the boy who has both voice and discipline. Ricky Tanner, a genuine fun-loving boy, possesses a serenely beautiful voice and a man-sized character to support it. His appearances with the Tabernacle Choir have added a special lustre that we shall always cherish.

Jerold D. Ottley
Director, Tabernacle Choir

UTAH SYMPHONY

April 14, 1977

Ricky Tanner sang the solo in Bernstein's "Chichester Psalms" with complete assurance, excellent musicianship, and an excellent voice.

He is also gifted with dependability and straightforwardness — in short, an excellent character.

He should go far.

Maurice Abravanel
Musical Director and Conductor

Musical Director/Arranger ..... *Brent Johnston*
Recording Engineer/Mixer ..... *Jeff Ostler*
Vocal Coach ..... *Evelyn Murray Harris*

Keyboard ..... *Brent Johnston*
Guitar ..... *Johnny Hull*
Bass ..... *Joe Head*

Percussionist ..... *Doug Wolf*

Trumpet ..... *Dan Rich*
Trombone ..... *Ron Watkins*
Reeds ..... *Warren Trulson*

Recorded at Bonneville Productions, Studio C

RICKY TANNER RECORDS
P.O. Box 2078 • Ogden, Utah 84404

TM Productions, Inc.

1349 Regal Row
Dallas, Texas 75247
214-634-8511

RADIO STATION IMAGE AUDIT

A radio station's image resides in the mind of the listener. A strong image is the key to a successful radio station. What image does your station convey to the audience?

To take the image audit for your station, answer the following questions.

1. First, think about how you advertise your station. In just a few words describe the major theme of your station advertising.

   _____

2. Select an adjective that best describes the mood or feeling of your station's advertising. _____

3. In just a few words describe the theme of your on-air-promotions.

   _____

4. Select the adjective that best describes the feeling of your station's on-air promotion. _____

Now, in each category below, please pick the one word that describes the major programming differences between your station and your direct competition. Pick out one major difference for each category.

5. Music

   How is your music different from that of your competition? Circle the one word which best describes the major difference between your music and that of your competition.

   1. Exciting
   2. Popular
   3. Rock
   4. Artist Oriented
   5. Intense
   6. Continuous
   7. Non-repetitious
   8. Mellow
   9. Bright
   10. Other _____

6. Personalities

   How are your disc jockeys different from those of your competition? Circle the one word which best describes the major difference between your personalities and those of your competition.

   1. Warm
   2. Witty
   3. Compelling
   4. Low Key
   5. Informative
   6. Aware
   7. Entertaining
   8. Friendly
   9. Involving
   10. Other _____

7. Overall Feeling Of Station

   How is your station's feel different from your direct competition? Circle the one word that best describes the major difference in the feeling of your station and that of your competition.

   1. Classy
   2. Concerned
   3. Big
   4. Comfortable
   5. Intense
   6. Exciting
   7. Friendly
   8. Involving
   9. Compelling
   10. Other _____

(over)

8. Of the three differences you have selected above, which one would you consider to be the most important single difference between your station and the competition? _____

_____

9. Now, compare your answers to questions one and eight. Does the theme of your advertising reinforce your major programming difference?
Yes _____ No _____

10. Compare your answers to questions two and eight. Is the mood or feeling of your advertising consistent with your major programming difference?
Yes _____ No _____

11. Compare your answers to questions three and eight. Does the theme of your on-air promotion reinforce your major programming difference?
Yes _____ No _____

12. Compare your answers to questions four and eight. Is the mood or feeling of your on-air promotion consistent with your major programming difference?
Yes _____ No _____

If you answer no to any of the last four questions on this Image Audit, you may not be taking advantage of the opportunities for you to create a strong image. Your programming strength is not being communicated as effectively as possible by one or more aspects of your promotion.

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LET ME KEEP DRINKIN' TONIGHT
Mark B. Gartman

I DON'T WANNA HEAR ANY LECTURES OR SERMONS
I DON'T WANNA THINK 'BOUT WHAT'S WRONG OR WHAT'S RIGHT
I DON'T GIVE A DAMN HOW I FEEL IN THE MORNIN'
JUST LET ME KEEP DRINKIN' TONIGHT

COME ALONG AND STAY BY MY SIDE AT THE TAVERN
STAY WITH ME AND SEE THAT I GET HOME ALL RIGHT
BE A FRIEND AND TRY NOT TO ASK ANY QUESTIONS
JUST LET ME KEEP DRINKIN' TONIGHT

IT WON'T MAKE ME FEEL ANY BETTER
IT WON'T MAKE IT HURT LESS THAN BEFORE
BUT THERE'S NO WAY THAT I CAN FORGET HER
'TIL I'M PASSED OUT STONED COLD ON THE FLOOR

PUT ANOTHER COIN IN THAT SLOT ON THE JUKE-BOX
I'LL JUST STAY RIGHT HERE IN THE ROOMS DIMMEST LIGHT
YES SHE SAID GOODBYE BUT I'LL FACE THAT TOMORROW
JUST LET ME KEEP DRINKIN' TONIGHT

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A GOOD OLD COUNTRY BOY
Elliot Rothpearl, Rocky Tortorella

HE WAS A GOOD OLD COUNTRY BOY WITH HIS PAYCHECK IN HIS POCKET
HEADIN' HOME ON FRIDAY TO THE WOMAN HE'D LEARNED TO ADORE
BUT HE STOPS OFF FOR A BREW, AND THEN ONE BECOMES A FEW
HE FORGETS TO CALL AS HE HAS A COUPLE MORE

THEY WENT STEADY ALL THROUGH HIGH-SCHOOL
THE QUEEN OF THE PROM
AND THE GUY WHO WAS MOST LIKELY TO SUCCEED
AND THOUGH EVERYBODY KNEW THEM, NO ONE EVER HAD A CLUE
THEY'D NEVER GIVE EACH OTHER WHAT THEY'D NEED

'CAUSE A GOOD OLD COUNTRY BOY PUTS HIS WOMAN ON A PEDESTAL
GUZZLES BEER 'TIL HIS BELLY'S FULL AND CRIES WITH THE PEDAL STEEL
THAT WHINES THROUGH THE SONGS HE HEARS HE WEEPS WITH THOSE GUITAR TEARS
THEN STUMBLES HOME TO NO ONE THERE, DOESN'T SEE HER NOTE ON THE FRIGIDARE
HE SLEEPS ALONE HIS ALTAR'S BARE, HIS GODDESS WASN'T REAL

HE WOKE UP LATE ON SATURDAY AND FOUND THE NOTE SHE'D LEFT HIM
HE READ IT, (RED-EYED), AND REALIZED HE'D DONE WRONG FOR TOO LONG
SHE WROTE "I AM FLESH AND BONE, NOT A STATUE MADE OF STONE
SO GOODBYE, GOOD LUCK ALONE, YOUR LIFE'S BECOME A COUNTRY SONG"

NOW THE GOOD OLD COUNTRY BOY WHO PUT HIS WOMAN ON A PEDESTAL
GUZZLES BEER 'TIL HIS BELLY'S FULL AND CRIES WITH THE PEDAL STEEL
THAT WHINES THROUGH THE SONGS HE HEARS HE WEEPS 'TIL HE'S RUN OUT OF TEARS
THEN STUMBLES HOME LIKE HE DON'T CARE, BUT ALWAYS CHECKS THAT FRIGIDARE
STILL SLEEPS ALONE HIS ALTAR'S BARE, HIS GODDESS WASN'T REAL

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WHEN SATAN ROCKS YOUR BOAT
Elliot Rothpearl, Rocky Tortorella

WHEN SATAN ROCKS YOUR BOAT LET THE LORD BE YOUR ANCHOR
HE'LL GUIDE YOU THROUGH THOSE STORMY SEAS AND SEE YOU SAFELY HOME
WHEN THE DEVIL COMES AROUND IT'S YOUR SOUL THAT HE'S AFTER

BUT IF YOU DO WHAT'S SMART AND KEEP JESUS IN YOUR HEART
YOU'LL SEND THAT DEVIL BACK TO HELL ALONE

IF THE TRIALS AND TRIBULATIONS OF YOUR DAY TO DAY ROUTINE
LEAVE YOU FEELIN' BITTER TOWARDS YOUR FELLOW HUMAN BEING
TRY TO UNDERSTAND THE SAVIOUR'S MASTER PLAN
THE EASY PATH HAS BARRIERS UNSEEN

I WAS PULLED OUT BY THE UNDERTOW AND SLOWLY SINKIN' DOWN
FAR FROM HOME WITH NO DIRECTION I SURELY THOUGHT I'D DROWN
I TRUSTED IN THE "GOOD BOOK" AS MY COMPASS MAP AND GUIDE
MY CONSCIENCE STEERED ME SAFELY THROUGH LIFE'S TIDE
WHEN YOU'RE BLOWN OFF COURSE BY THE WINDS OF TEMPTATION
AND YOU CAN'T FIND YOUR WAY BACK TO SHORE
PUT YOUR FAITH IN THE ONE WHO OFFERS SALVATION
THEN YOU WON'T BE LOST ANYMORE

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WILL THE CIRCLE BE UNBROKEN
A. P. Carter

I WAS STANDIN' BY MY WINDOW
ON ONE COLD AND CLOUDY DAY
WHEN I SAW THAT HEARSE COME ROLLIN'
FOR TO CARRY MY MOTHER AWAY

WILL THE CIRCLE BE UNBROKEN
BY AND BY LORD BY AND BY
THERE'S A BETTER HOME A-WAITIN'
IN THE SKY LORD IN THE SKY

LORD I TOLD THAT UNDERTAKER
UNDERTAKER PLEASE DRIVE SLOW
FOR THIS BODY YOU ARE HAULIN'
LORD I HATE TO SEE HER GO

I WILL FOLLOW CLOSE BEHIND HER
TRY TO HOLD OFF AND BE BRAVE
BUT I COULD NOT HIDE MY SORROW
WHEN THEY LAID HER IN HER GRAVE

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HE'S THE ONE I PITY NOW
Elliot Rothpearl, Rocky Tortorella

BY THE TIME YOU'D GOTTEN THRU WITH ME YOU DIDN'T LEAVE TOO MUCH
I LOST ALL MY IDENTITY, I WAS TOTALLY OUT OF TOUCH
I FELT SO SORRY FOR MYSELF THE DAY YOU SET ME FREE
BUT HE'S THE ONE I PITY NOW HE'S TAKEN YOU FROM ME

YOU SCARED AWAY MY FRIENDS AND TOLD THEM I WAS ALL TO BLAME
AND EVEN THOUGH THEY ALL CAME BACK IT JUST WON'T BE THE SAME
'CAUSE THEY REMEMBER HOW YOU MADE ME BEG FOR SYMPATHY
BUT HE'S THE ONE I PITY NOW HE'S TAKEN YOU FROM ME

SO NOW WHILE I'M STILL PICKING UP THE PIECES OF MY LIFE
I HEAR THAT YOU'VE MET SOMEONE NEW AND YOU'RE GONNA' BE HIS WIFE
OH...I SUPPOSE THAT I COULD CRY AND DRINK 'TIL I CAN'T SEE
BUT HE'S THE ONE I PITY NOW HE'S TAKEN YOU FROM ME

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I DIDN'T STOP DANCIN'
Marjohn Wilkin, Teddy Wilburn

CHORUS:
I DIDN'T STOP DANCIN' I JUST CHANGED PARTNERS
I DIDN'T STOP DRINKIN' I JUST CHANGED STREAMS
PRAISE GOD I'M DRINKIN' FROM THE LIVING WATERS
AND I AIN'T STOPPED LOVIN' I JUST LEARNED WHAT IT MEANS

SOME PEOPLE SAY BELIEVERS NEVER HAVE ANY FUN
BUT THEY DON'T KNOW WE'RE LISTENIN' TO THE MASTERS DRUM
WELL I HAVEN'T STOPPED SHINING I JUST CHANGED MY REFLECTION
AND I AIN'T STOPPED LIVIN', LORD I JUST BEGUN

CHORUS
WELL THERE AIN'T TOO MANY THINGS IN THIS OLD WORLD THAT I AIN'T TRIED
I DANCED ALOT I LAUGHED ALOT AND THERE WERE TIMES I CRIED
AND I HAVEN'T STOPPED RUNNIN' I JUST CHANGED MY DIRECTION
I'M HEADIN' FOR HEAVEN AND I'M SATISFIED
CHORUS

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SIPPIN' SLOW
Elliot Rothpearl, Mark B. Gartman

HEY, BARTENDER I'M AN OLD ELBOW BENDER
LINE 'EM UP AND POUR 'EM HIGH
JUST KEEP 'EM COMIN' TIL IT LOOKS LIKE I'M DONE IN
FILL UP MY GLASS WHEN IT'S DRY

'CAUSE I'M SIPPIN' SLOW SIPPIN' STRAIGHT
SIPPIN' AWAY ALL THE ANGER AND HATE
SLOWLY SIPPIN'...SLOWLY SLIPPIN' AWAY

I'M NOT GONNA BORE YA' GOT NO STORY FOR YA'
MY MONEY'S ON THE BAR IN PLAIN SIGHT
IF IT AIN'T TOO MUCH TROUBLE JUST KEEP POURIN' DOUBLE
I FEEL LIKE DRINKIN' TONIGHT

WELL I'M PRETTY DARN CERTAIN THERE AIN'T NOTHIN' HURTIN'
I'M NOT HIDIN' FROM SOMETHIN' THAT'S REAL
I DON'T NEED NO REASON 'CEPT I FIND THE TASTE PLEASIN'
I LIKE THE WAY IT MAKES ME FEEL

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WILL ROGERS
Ray Buzzeo

WELL THE DRESS THAT SHE WAS WEARIN' WAS TIGHTER THAN A HAT BAND
AND SHE MOVED ALOT OF MUSCLE WHEN SHE WALKED
SHE SMILED AND WROTE MY ORDER DOWN AND LORD WHEN SHE TURNED AROUND
SHE DID EVERYTHING BUT MAKE THAT MUSCLE TALK
THE ONLY THING THAT OTHER WAITRESS HAD ON HER WAS ENVY
EVERY COWBOY IN THERE HAD HER IN HIS SIGHTS
THEN VERY CASUALLY SHE SAID "HAVE A DRINK ON ME"
AND "HOW WOULD YOU LIKE TO TAKE ME HOME TONIGHT?"

CHORUS:
AND WHEN I THINK OF HER I THINK ABOUT WILL ROGERS
THEY BOTH HAD ONE THING IN COMMON IN LIFE
THOUGH SHE DIDN'T LOOK A BIT OR ACT LIKE WILL ROGERS
SHE JUST NEVER MET A MAN SHE DIDN'T LIKE

NOW I THINK ABOUT HER STILL, AND I THINK ABOUT OLD WILL
AND THE GOOD TIMES THEY BROUGHT TO THEIR FELLOW MAN
WILL PULLED SOME TRICKS WITH HIS ROPE AND WHAT SHE DONE LORD I CAN'T QUOTE
BUT I KNOW I'LL NEVER BE THE SAME AGAIN
TONIGHT SOMEWHERE THE MUSIC'S PLAYIN' WHILE SHE'S WAITIN' TABLES
SOME HAPPY COWBOY'S TAKIN' IN THE SIGHTS
AS HE STARES DOWN HER OPEN BLOUSE SHE SAYS "HAVE ONE ON THE HOUSE",
AND "HOW WOULD YOU LIKE TO TAKE ME HOME TONIGHT"
CHORUS

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ALWAYS ON MY MIND
Wayne Thompson, Mark James, Johnny Christopher

MAYBE I DIDN'T LOVE YOU QUITE AS OFTEN AS I COULD HAVE
AND MAYBE I DIDN'T TREAT YOU QUITE AS GOOD AS I SHOULD HAVE
IF I MADE YOU FEEL SECOND-BEST GIRL I'M SORRY I WAS BLIND
BUT YOU WERE ALWAYS ON MY MIND YOU WERE ALWAYS ON MY MIND
MAYBE I DIDN'T HOLD YOU THRU ALL THOSE LONELY, LONELY TIMES

AND I GUESS I NEVER TOLD YOU I'M SO HAPPY THAT YOU'RE MINE
LITTLE THINGS I SHOULD HAVE SAID AND DONE I JUST NEVER TOOK THE TIME
BUT YOU WERE ALWAYS ON MY MIND YOU WERE ALWAYS ON MY MIND

TELL ME, TELL ME THAT YOUR SWEET LOVE HASN'T DIED
AND GIVE ME, GIVE ME ONE MORE CHANCE TO KEEP YOU SATISFIED
TO KEEP YOU SATISFIED

LITTLE THINGS I SHOULD HAVE SAID AND DONE I JUST NEVER TOOK THE TIME
BUT YOU WERE ALWAYS ON MY MIND
YOU WERE ALWAYS ON MY MIND

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TAKING CARE OF YOU
Mark B. Gartman

IF THE CALIFORNIA WIND BLOWS BY MY EAST. COAST DOOR SOMEDAY
AND CALLS MY NAME
I WON'T HAVE ANY TIME TO SPARE
I'LL PACK MY THINGS AND GET ON BOARD THE PLANE
'CAUSE I SOLD MYSELF IN BONDAGE
WHEN I CHOSE MY WAY OF LIFE
NOW I'M NOT MY OWN TO CHOOSE THE THINGS I DO
SO I'LL KEEP TAKING CARE OF BUSINESS 'TILL THE DEBT IS PAID IN FULL
AND I CAN CONCENTRATE ON TAKING CARE OF YOU

WHEN THAT LONESOME HIGHWAY BECKONS ME SOMETIME IN THE NIGHT
I'LL HAVE TO RUN
A THOUSAND MILES MAY BE BEHIND ME
BY THE TIME THE MORNING LIGHT FALLS FROM THE SUN
AND IF I CAN'T BE WHERE YOU NEED ME
WELL I KNOW YOU'LL UNDERSTAND
THAT'S HOW IT HAS TO BE 'TIL I CAN SEE THINGS THROUGH
SO I'LL KEEP TAKING CARE OF BUSINESS 'TIL THE DEBT IS PAID IN FULL
AND I CAN CONCENTRATE ON TAKING CARE OF YOU

THERE'S NO WAY TO STOP THE MOTION
AND I CAN'T GET OFF THIS CRAZY RIDE I'M ON
IT'S TOO LATE TO CHANGE DIRECTION
ALL THE OPTIONS I ONCE HAD HAVE BEEN WITHDRAWN
BUT THE DEVIL OWES ME SOMETHIN' FOR THE TIME THAT I PUT IN
AND I RECKON IT'LL SOON BE FALLIN' DUE
SO I'LL KEEP TAKING CARE OF BUSINESS 'TIL THE DEBT IS PAID IN FULL
AND THEN I'LL CONCENTRATE ON TAKING CARE OF YOU

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NO WAY TO TELL NOBODY
Mark B. Gartman

DID YOU EVER WAKE UP FROM DREAMIN' IN BED
AND NOT KNOW THE WORDS FOR WHAT YOU SAW IN YOUR HEAD
THERE'S NO WAY TO TELL NOBODY
WHAT YOU'RE FEELIN' WAY DOWN IN YOUR SOUL

DID YOU EVER FEEL ALONE WHEN YOU WERE WITH THE ONE YOU LOVE
AND THE THINGS THAT YOU COULD TELL HER JUST WOULD NOT MEAN ENOUGH
YOU SEE THERE'S NO WAY TO TELL NOBODY
WHAT YOU'RE FEELIN' WAY DOWN IN YOUR SOUL

SOMETIMES I FEEL LIKE THERE'S NOBODY THERE
SOMETIMES I FEEL AS IF THERE'S ONLY ME
AND LORD SOMETIMES I CRY
'CAUSE IT JUST DOESN'T SEEM FAIR
NO ONE CAN SHARE WHAT I SEE

BUT THERE'S NO USE IN MY TRYING' TO EXPLAIN WHAT I MEAN
WE GOT FEELINGS INSIDE US BUT ONLY WORDS IN BETWEEN
AND THAT'S NO WAY TO TELL NOBODY
WHAT YOU'RE FEELIN' WAY DOWN IN YOUR SOUL

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RRLP 1305A-B

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ORIGINAL GOLDEN OLDIES

Volume 1

Till — Angels / On Bandstand — Jimmy Soul / Church Bells May Ring — Willows / Somewhere, Somewhere — Nutmegs / Cindy — Teddy Van / Come Go With Me — Del Vikings / I Shot Mr. Lee — Bobettes / Babalu's Wedding Day — Eternals / Hey, Senorita — Penguins / Florence — Paragons

STEREO

797

Volume 1

ORIGINAL GOLDEN OLDIES

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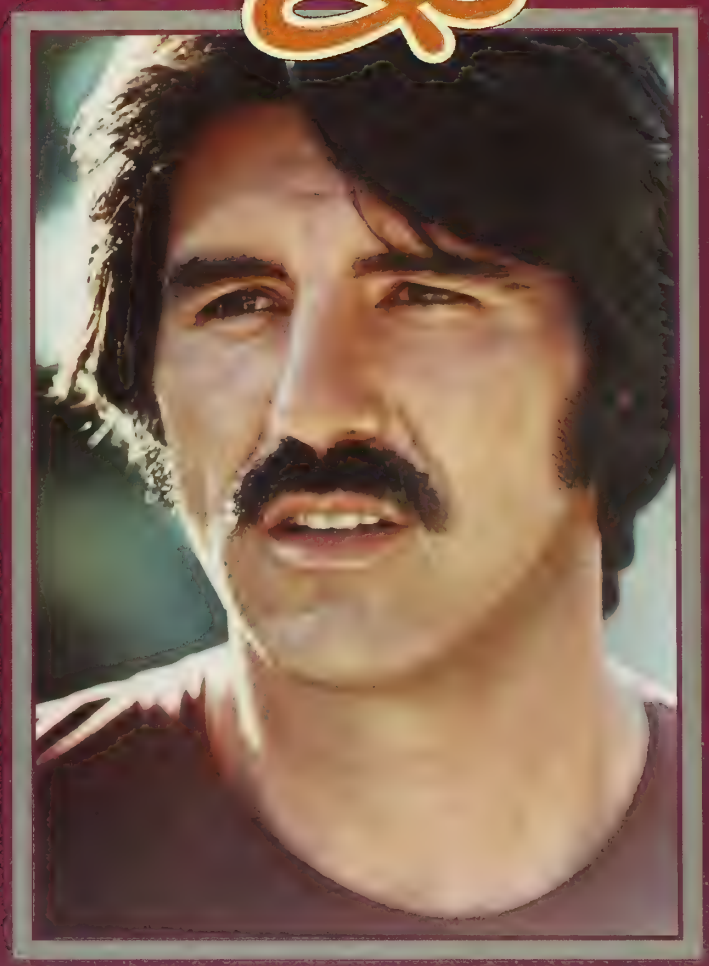
Printed In U.S.A.

GOZO INTERNATIONAL LTD. - Delaware Trust Bldg., Wilmington, Delaware

Jim Weatherly

PICTURES & RHYMES



Jim Weatherly

SIDE ONE

1. MISTY MISSISSIPPI MORNING
2. REBEL KEEPS ON ROLLING
3. LIVING WITH A SHADOW
4. STORMS OF TROUBLED TIMES
5. COME THE DAWN

SIDE TWO

1. WHERE THE HOT WIND BLOWS
2. JUST OUTSIDE YOUR DOOR
3. TWO ONE WAY TICKETS
4. BEING ALONE
5. LOVE IS ROCKING THE COUNTRY

PRODUCED BY JIM WEATHERLY & LARRY GORDON

ALL SONGS COMPOSED BY JIM WEATHERLY
ARRANGED BY NICK DeCARO
A PONTOTOC PRODUCTION

Musicians

Guitars – *Lee Ritenour/Fred Tackett/Larry Carlton
Keyboard – David Foster/Michael Omartian/Larry Knechtel
Bass – Reinie Press/Colin Cameron
Drums – Ron Tutt/Ed Greene
Percussion – Victor Feldman/Harmonica – Tommy Morgan
Bird Calls – Roger Nichols/Concert Master – Harry Bluestone
*Lee Ritenour appears courtesy of Epic Records

Background Singers

Ron Hicklin/Tom Bahler/Gene Morford/Ginger Blake/
Julia Tillman Waters/Maxine Willard Waters

Recorded at ABC Recording Studios, Inc., Los Angeles, California 90048

Engineered by Roger (The Immortal) Nichols/Mastering Engineer – Bernie Grundman A&M

Art Direction – Frank Mulvey/Photography – Joanna Cucinotta

abc Records

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CAIRO PYTHIAN
TOYTOWNE

a
toytowne
dark end
matthew churchill
colouring book

b
white wicker
puce cross
naked under suede
laced

PERENNIAL

Bad Dream Hotline
by
FOE

Ballad For The Brainkeepers
Mother May I?
Jailhouse
Tyrant Song
A Handsome Stranger Called Death
Get Money
The Black Lodge
Genie In A Coke Can
Ode To Janey Lou
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A magnificent full-color illustrated book and long-playing record
from the WALT DISNEY studio

A Disneyland RECORD

3990

THE NUTCRACKER SUITE

PIOTR ILICH TCHAIKOVSKY

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Also Amilcare Ponchielli's DANCE OF THE HOURS

STEREOPHONIC STER-3990

From the **WALT DISNEY** Studio

A Disneyland RECORD

3990

THE NUTCRACKER SUITE

PIOTR ILICH TCHAIKOVSKY

DANCE OF THE SUGAR-PLUM FAIRY • CHINESE DANCE • DANCE OF THE REED FLUTES
ARABIAN DANCE • RUSSIAN DANCE • WALTZ OF THE FLOWERS

also
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DANCE OF THE HOURS

LEOPOLD STOKOWSKI
and the
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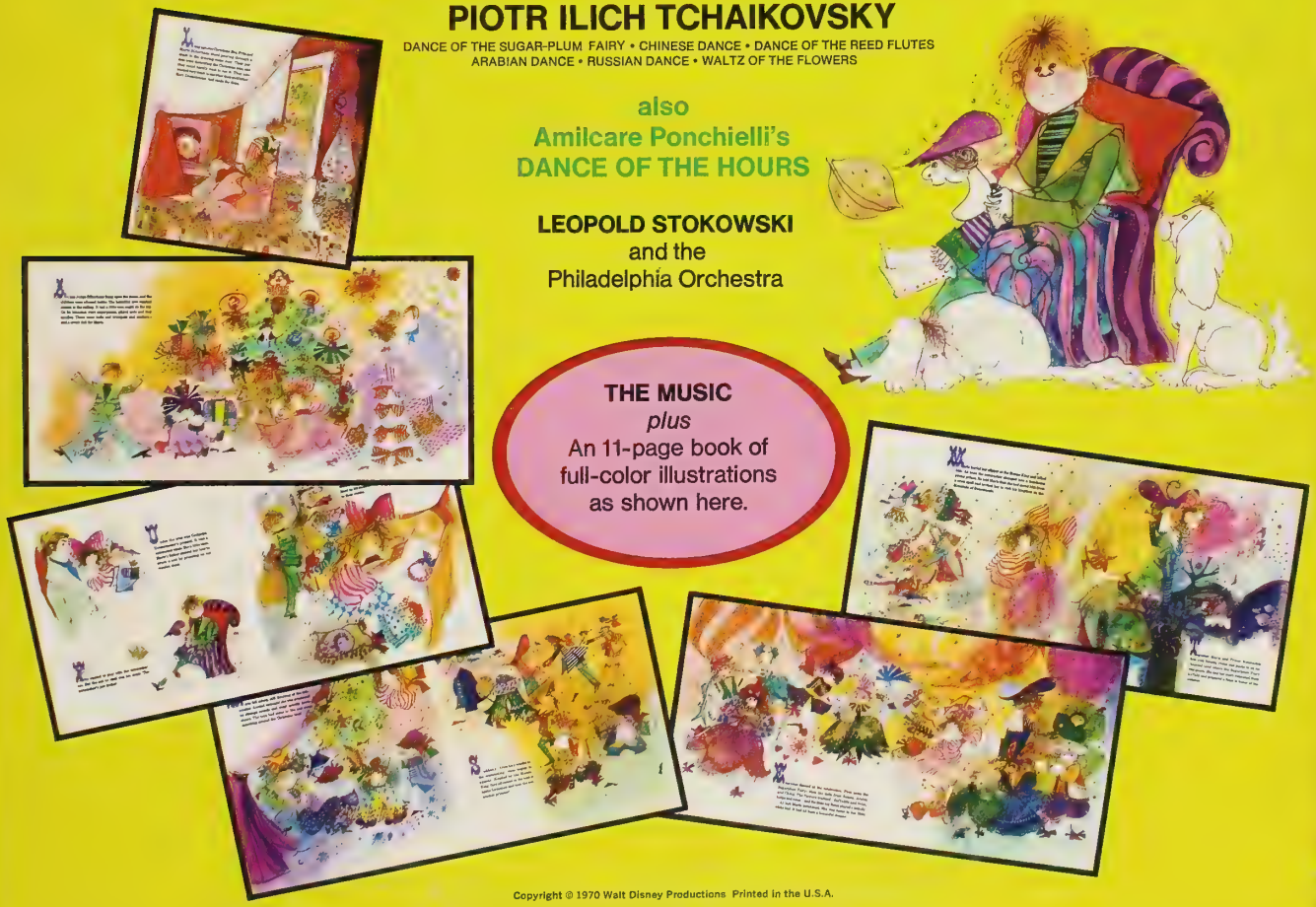

THE MUSIC
plus
An 11-page book of
full-color illustrations
as shown here.

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STRANGE BIRDS
BIRD SHIT

ALL MUSIC BY WILLIAM THOMAS BURNETT AND RONALD JOSEPH MORELLI

A1 BIRDSHIT 3
A2 BIRDSHIT 4
A3 BIRDSHIT 1
B1 BIRDSHIT 2
B2 BIRDSHIT 5

STRANGE
BIRDS
BIRD SHIT

ART STUDIO MORAN MASTERED AND CUT AT COMPLETE MASTERING PRESSED AT GOTTA GROOVE RECORDS 2019 VERGE OF TEARS 001

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THE RISE of ANTICHRIST

How the scene may look when Antichrist and his armies meet Christ at Armageddon!

A majestic figure on a white horse appears. And behind Christ . . . you and I with a vast army of Christians all riding on white horses! (Revelation 19:11-16)

This is available as a full color Art Print, suitable for framing. 11″ x 17″.
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Kent Road, Huntingdon Valley, Pa. 19006

"In my personal opinion the Energy Crisis message by President Richard M. Nixon on Wednesday, November 7, 1973 was a turning point in history! Few people realize the significance. No longer will we enjoy the life we lived in the fabulous 1950's, the secure 1960's. Suddenly we have been thrust into the surprising 1970's and soon the sad and tragic 1980's.

The more man progresses...the more he regresses. From this point on our progress will be backwards as our resources quickly ebb away in the tide of the End Times.

Salem Kirban

Below are subjects covered in THE RISE OF ANTICHRIST message by SALEM KIRBAN:

Our Rapidly Diminishing Resources
How population rise will cause problems!
The amazing amount of money Americans spend on clothes!
Why oil will be gone by 1985!
Why this climate of shortages will usher in Antichrist!

The Danger of our Computerized Society
What dangers does a large Federal payroll usher in?
How terrifyingly advanced has the computer become?
How much does the Federal Government spend each 2 minutes? Will the Social Security Number become The Mark? How have we prepared the way for Antichrist?

How to Identify Antichrist
Are we witnessing his signs already? Are there such things as flying saucers? Is Antichrist alive today? What realms will he bring under his control?

The Soon Coming Famine
When will bread cost $35 a loaf? When will 800 million people die? Why can Russians buy bread for half the price we pay? Why the sudden increase in the sale of horse meat?

What is the Future for the United States?
Is America still the land of plenty?
Why do women spend $115 for a pound of beauty cream?
Why is the United States the Garbage Center of the world?
When will the United States cease to exist as a nation?
When will schools be abolished in the United States?

The Prelude to Armageddon
What famous warning did Libya's Col. Kaddafi give? What is the most important 25 miles on earth? Who controls these 25 miles? Where is the U.S. already training for a Mid-east war? Why is the U.S. on the horns of a dilemma?

Has the Church Forgotten its Purpose?
Are some churches becoming unwitting tools of Antichrist? Should churches be large? Why are we more interested in numbers than in individual hearts? Building monuments for Antichrist to take over?

The Promises of Heaven
What are the Eternals of Heaven? Are Church meetings the plague of earthly reunions? When will the Energy Crisis really end? How will our body be changed in Heaven?

ALL THIS...and much more...is covered in this revealing message by SALEM KIRBAN...plus a heart-warming duet by GENE and MARY JAYNE GAITHER, **WORD** record artists, singing the song BECAUSE HE LIVES! You will find this refreshingly different!

PLUS a message in Song by

The GAITHERS

Gene and Mary Jayne Gaither Sacred Recording Artists

Included in this album is a message in song by Gene and Mary Jayne GAITHER. The Gaithers are well-known Sacred recording artists on the **WORD** record label

They are singing missionaries for **SECOND COMING, Inc.**, of which Salem Kirban is President

Their testimony song recorded for you is **BECAUSE HE LIVES!**

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LIFE CAN BEGIN AT 40

SALEM KIRBAN tells how he went from Advertising Executive to Author

SALEM KIRBAN
believes there are 3 types of people:

1. Those people that **MAKE** things happen!
2. Those people that **WATCH** things happen.
3. Those people that have **ABSOLUTELY NO IDEA** what is happening!

Up until at least the age of 40 he was included in the majority of people who have ABSOLUTELY NO IDEA what is happening.

Suddenly discovering his own son was sent to Vietnam, he decided to find out the facts of world conditions first hand. At that time casualty rates in Vietnam were as high as 300 American dead every week, riots were going on in Hong Kong, the 6-Day War was at its peak. It would be no vacation!

One scene more than anything else changed the entire course of his life.

While in Vietnam he asked to see the area where dead American servicemen were processed. Since few people ever made such a request, permission was finally granted.

As he stood in that room and saw row upon row of lifeless bodies... Americans, 18, 19, 20 years of age...dead...God reached down and changed his life.

He was over 40...yet, although he had accepted Christ as His personal Saviour at 8 years of age...he was a nominal Christian. He attended Church regularly, gave faithfully...and like most Christians, heard ministers preach on Daniel, Revelation and prophecy...but never understood the subject.

As he walked down the long row of aluminum transfer cases...reading the name of each American listed on the container...he decided then and there he was going to be a Christian who **MAKES THINGS HAPPEN!**

And that's when life really began! Up until that time he was a prosperous advertising agency executive. But the question haunted him... "How many of these dead servicemen never came to know Christ as personal Saviour and Lord because no one told them...clearly, concisely through easy-to-understand books?"

Salem Kirban had never written a book in his life! But at age 42 he wrote his first book. He decided to write a book on prophecy that *he could understand.* That book was GUIDE TO SURVIVAL, a book explaining the Tribulation Period which follows the Rapture of Christians. GUIDE TO SURVIVAL tells how this present world will end! Over 1/4 million copies have already been sold!

Since that day some 4 years ago, SALEM KIRBAN has written 15 books! When writing, he writes a chapter a day, directly on his typewriter, in the basement of his home. His book, **666,** was written in 15 days! All his books are based solely on the Bible. They are sound, Scriptural, fundamental. Each of his books has as its last chapter a Decision chapter pointing the reader to Christ. Because of this he has received letters from thousands of people around the world telling him of their acceptance of Christ as their personal Saviour as a result of reading his books.

Salem Kirban's books are printed not only in English but also in Hebrew, German, Dutch, Japanese and the Korean language. Kirban is President of SECOND COMING, Inc., a non-profit organization dedicated to printing the prophetic portions of Scripture for free distribution throughout the world.

In his opinion the greatest sign of the End Times is the indifference of Christians...too preoccupied with material gains...unwilling to sacrificially dedicate their life and their finances to God.

Too many churches are squandering money erecting elaborate buildings on earth, rather than in telling those without Christ that by accepting Him, they will have a Mansion in Heaven!

What age are you? 17? 22? 35? 40? 50? 65? Whatever your age...RIGHT NOW...you can decide you want to be a Christian who **MAKES THINGS HAPPEN!**

The newspaper ad pictured on the right appeared in The WASHINGTON POST in 1967 prior to Salem Kirban's Round-the-World reporting trip.

SALEM KIRBAN served in the U.S. Navy during World War II. Little did he realize that some 23 years later his son, Dennis, would be engaged in another war in Vietnam.

Rather than be an arm chair critic, Kirban felt it was his responsibility as a Private Citizen to view world conditions first hand.

That trip changed his life and proved that life can begin at 40!

Salem Kirban (r) with son Dennis in Vietnam.

An Open Letter to President Johnson

GOODBYE MR. PRESIDENT...

On March 25th I wrote you requesting a personal interview. My son was sent to Viet Nam and as a concerned father I wanted more information on our commitment to that country.

I was aware of your phrase, "Come now, let us reason together"* and wanted to do just that. However, your office wrote that your schedule would not permit a personal interview. So I decided to do the next best thing—fly to Viet Nam, Israel, Egypt, Jordan and Russia and prepare a Citizen's Report on the Search for Peace.

I believe every American Citizen has first a duty to his country, and because of this privileged citizenship, also a responsibility to the world.

Now, as a citizen, under your leadership, I embark on my own Private Citizen Fact Finding mission around the world. I am sponsored by no one. I can report the facts accurately as I see them... and without bias.

I will be leaving from Philadelphia's International Airport this Sunday, July 16th at 6:15 P.M. on United Air Lines. I would consider it a real honor to have you send me off.

SALEM KIRBAN

P.S. If you can't make it this Sunday, will you grant me the privilege of personally presenting you with my Private Citizen Report on World Conditions...upon my return in Mid-August?

P.P.S. *This phrase is a part of a favorite Bible verse of mine...but you've only been quoting the first half of it. The second half offers the world's only hope for enduring peace. It's found in Isaiah 1:18.

A SCENE EVERY AMERICAN SHOULD WITNESS!

As he walked down the long row of aluminum transfer cases...reading the name of each American listed on the container...he decided then and there he was going to be a Christian who MAKES THINGS HAPPEN!

SALEM KIRBAN, Inc.

Kent Road, Huntingdon Valley, Pennsylvania 19006

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33⅓ rpm / 5.95

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And that's when life really began! Up until that time he was a prosperous advertising agency executive. But the question haunted him... "How many of these dead servicemen never came to know Christ as personal Saviour and Lord because no one told them...clearly, concisely through easy-to-understand books?"

Salem Kirban had never written a book in his life! But at age 42 he wrote his first book. He decided to write a book on prophecy that *he could understand*. That book was GUIDE TO SURVIVAL, a book explaining the Tribulation Period which follows the Rapture of Christians. GUIDE TO SURVIVAL tells how this present world will end! Over 1/4 million copies have already been sold!

Since that day some 4 years ago, SALEM KIRBAN has written 15 books! When writing, he writes a chapter a day, directly on his typewriter, in the basement of his home. His book, **666**, was written in 15 days! All his books are based solely on the Bible. They are sound, Scriptural, fundamental. Each of his books has as its last chapter a Decision chapter pointing the reader to Christ. Because of this he has received letters from thousands of people around the world telling him of their acceptance of Christ as their personal Saviour as a result of reading his books.

Salem Kirban's books are printed not only in English but also in Hebrew, German, Dutch, Japanese and the Korean language. Kirban is President of SECOND COMING, Inc., a non-profit organization dedicated to printing the prophetic portions of Scripture for free distribution throughout the world.

In his opinion the greatest sign of the End Times is the indifference of Christians...too preoccupied with material gains...unwilling to sacrificially dedicate their life and their finances to God.

Too many churches are squandering money erecting elaborate buildings on earth, rather than in telling those without Christ that by accepting Him, they will have a Mansion in Heaven!

What age are you? 17? 22? 35? 40? 50? 65? Whatever your age...RIGHT NOW...you can decide you want to be a Christian who **MAKES THINGS HAPPEN!**

ABOUT THE SPEAKER

SALEM KIRBAN
President
Salem Kirban, Inc.
Huntingdon Valley, Pennsylvania

Salem Kirban is a graduate of Girard College and received his Bachelor of Science at Temple University in Philadelphia. He majored in journalism. He has traveled extensively and has been around the world three times in the last five years. He is the author of many BEST SELLERS which include **GUIDE TO SURVIVAL, YOUR LAST GOODBYE, I PREDICT, 666** and **1000.** He and his wife, Mary, have 5 children.

HOW ANTICHRIST WILL CONTROL THE WORLD!

Salem Kirban shows how many world leaders have used God to achieve their devious aims.

This message traces the characteristics of Antichrist and answers many questions about the future.

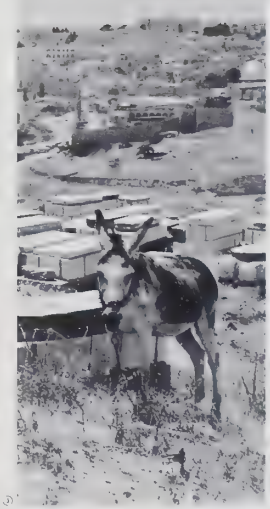
When will Antichrist emerge?
What characteristics will identify him as the Antichrist?
How will he be able to fool the nations?
What will be his first step?
Why does God allow him to be successful?
What is God's Plan and how does Antichrist meet his doom?

How severe will be Israel's persecution under Antichrist?
Will Gentiles suffer under Antichrist?

Do **NOT** confuse this message with **THE RISE OF ANTICHRIST.** Both cover two entirely different subjects, and are non-duplicating.

At the end of **HOW ANTICHRIST WILL CONTROL THE WORLD** is a beautiful song written by Salem Kirban titled, **HE IS MY REFUGE!**

① Salem Kirban sits down for a cup of Turkish coffee with a newly reunited family at a refugee camp near Amman, Jordan shortly after the 6-Day War
② One of the tragedies of war. A few poles, a tattered rag...this is the "home" of an Arab father and child
③ A donkey waits for his master amid tombstones on the Mt. of Olives in the background, the inner city walls of Jerusalem.



SALEM KIRBAN, Inc.

Kent Road, Huntingdon Valley, Pennsylvania 19006

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593N8

Ⓟ ONE HOUR / 33⅓ rpm / 6.95

SALEM
KIRBAN
PRESENTS

COUNTDOWN TO RAPTURE

Recorded live at the Church of the Open Door in Fort Washington, Pennsylvania **COUNTDOWN TO RAPTURE** is the well-known message Salem Kirban has given hundreds of times in Churches throughout the United States and Canada

The message covers the impending population explosion, the soon coming water crisis and the tragic consequences of the scarcity of food. It also shows how the alignment of nations is heading towards Armageddon

You will find answers to questions as to why Red China's expanding population poses a threat to world peace. Why the United States will join the Common Market nations. Why we will soon be paying 10 cents for a glass of water How Americans have **already** accepted the Mark of Antichrist! Why famine in America is just around the corner. What events indicate that we are now near the time of the Rapture! All this and much more!

AVAILABLE IN RECORD and CASSETTE
One Hour **Any Format: $6.95**

The Salem Kirban Golden Treasury Library of Bible Prophecy In Sound

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LIFE CAN BEGIN AT 40

SALEM KIRBAN tells how he went from Advertising Executive to Author

SALEM KIRBAN
believes there are 3 types of people:

1. Those people that **MAKE** things happen!
2. Those people that **WATCH** things happen.
3. Those people that have **ABSOLUTELY NO IDEA** what is happening!

Up until at least the age of 40 he was included in the majority of people who have ABSOLUTELY NO IDEA what is happening.

Suddenly discovering his own son was sent to Vietnam, he decided to find out the facts of world conditions first hand. At that time casualty rates in Vietnam were as high as 300 American dead every week, riots were going on in Hong Kong, the 6-Day War was at its peak. It would be no vacation!

One scene more than anything else changed the entire course of his life.

While in Vietnam he asked to see the area where dead American servicemen were processed. Since few people ever made such a request... permission was finally granted.

As he stood in that room and saw row upon row of lifeless bodies... Americans, 18, 19, 20 years of age...dead...God reached down and changed his life.

He was over 40...yet, although he had accepted Christ as His personal Saviour at 8 years of age...he was a nominal Christian. He attended Church regularly, gave faithfully...and like most Christians, heard ministers preach on Daniel, Revelation and prophecy...but never understood the subject.

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The newspaper ad pictured on the right appeared in The WASHINGTON POST in 1967 prior to Salem Kirban's Round-the-World reporting trip.

SALEM KIRBAN served in the U.S. Navy during World War II. Little did he realize that some 23 years later his son, Dennis, would be engaged in another war in Vietnam.

Rather than be an arm chair critic, Kirban felt it was his responsibility as a Private Citizen to view world conditions first hand.

That trip changed his life and proved that life can begin at 40!

Salem Kirban (r) with son Dennis in Vietnam.

An Open Letter to President Johnson

GOODBYE MR. PRESIDENT...

On March 25th I wrote you requesting a personal interview. My son was sent to Viet Nam and as a concerned father I wanted more information on our commitment to that country.

I was aware of your phrase, "Come now, let us reason together!"* and wanted to do just that. However, your office wrote that your schedule would not permit a personal interview. So I decided to do the next best thing—fly to Viet Nam, Israel, Egypt, Jordan and Russia and prepare a Citizen's Report on the Search for Peace.

I believe every American Citizen has first a duty to his country, and because of this privileged citizenship, also a responsibility to the world.

Now, as a citizen, under your leadership, I embark on my own Private Citizen Fact Finding mission around the world. I am sponsored by no one. I can report the facts accurately as I see them.. and without bias.

I will be leaving from Philadelphia's International Airport this Sunday, July 16th at 6:15 P.M on United Air Lines. I would consider it a real honor to have you send me off.

SALEM KIRBAN

P.S. If you can't make it this Sunday, will you grant me the privilege of personally presenting you with my Private Citizen Report on World Conditions ..upon my return in Mid-August?

P.P.S. *This phrase is a part of a favorite Bible verse of mine...but you've only been quoting the first half of it. The second half offers the world's only hope for enduring peace. It's found in Isaiah 1:18.

A SCENE EVERY AMERICAN SHOULD WITNESS!

As he walked down the long row of aluminum transfer cases...reading the name of each American listed on the container...he decided then and there he was going to be a Christian who MAKES THINGS HAPPEN!

SALEM KIRBAN, Inc.

Kent Road, Huntingdon Valley, Pennsylvania 19006

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591F13

BLACK RECORDS

第1面の音は、日本舞踊家のハナヤギ・キヌヨさんが、日本舞踊を今まで舞ってきた音楽とは違った新しい音楽で踊りを作りたいとの事で音作りを依頼にみえました。タイトルのボサツとムゲンを音で表現する事はあまりにも深すぎて……

夏のうだる様な暑さの中を京都・奈良などをずい分沢山の仏像やお寺を見て回り、自分なりにボサツ像が少しずつ見えて来た様に感じました。日本最古の庭園が当時のまま残っている古寺でもの思いにふけっていたと言うより、うとうととしてたと言う方が正解かな？白日夢の様に庭園で往き来している昔の人々を見て「あっ」とおもわず声が出てしまった。その姿は、七百年か八百年位前の人間ではなかろうかと思う位古めかしい身なりで、手に笛やら鼓やらを持って庭を散歩している姿が、夢でなく現実のように自然の中に調和していた様に思いました。その白日夢から得た音が基となりこの音楽が完成しました。タイトルにあるボサツとムゲンはボクから見たボサツ像で、自分がボサツ像になってボサツから見た人間像を音に表わしたつもりです。この音を聞いて音の中から絵が見えてくれば幸いに思います。

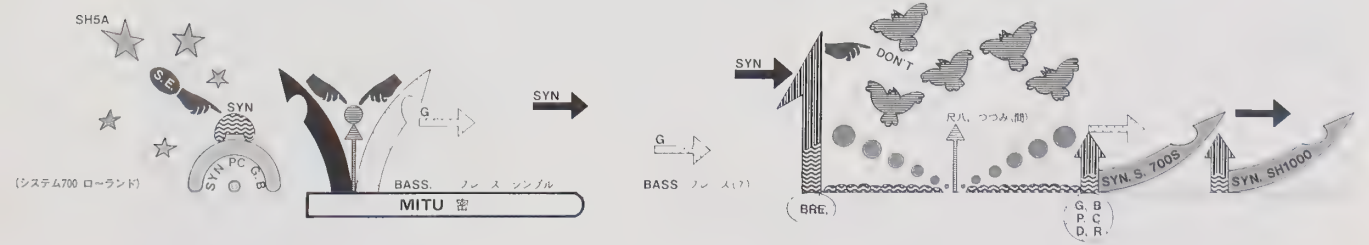
第2面は真言宗高野山の朝、昼、夕方、夜を音で表わしたものです

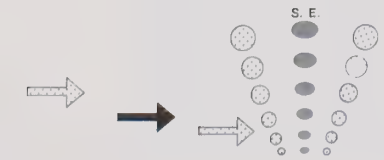
伊藤 詳

テイチク株式会社

SIDE 1

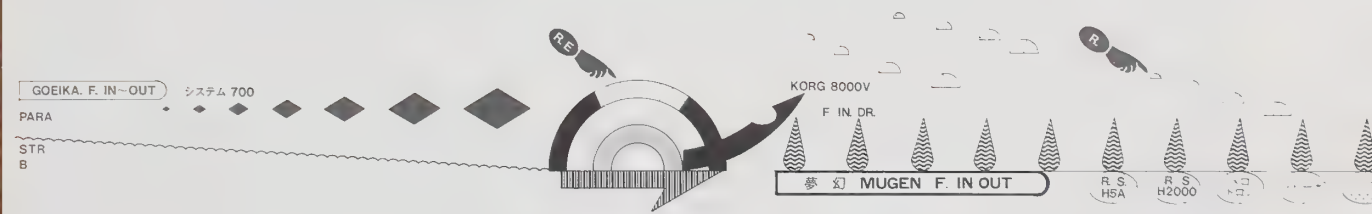
BOSATU & MUGEN. G. B. D. P. C. K.





SIDE 2

BOSATU & MUGEN



SAN FRANCISCO SENIOR CITIZENS COMMUNITY CHOIR

San Francisco Senior Citizens Community Choir

REBECCA B. STARK, President
Recorded Live at St. John's Missionary Baptist Church
San Francisco, California

The San Francisco Senior Citizens Community Choir was founded in 1978 by Mr. Louis Langston. Because of his love for senior citizens, he wanted seniors to get involved with activities they would enjoy. He conveyed that idea to the Senior Advisory Council. The project was well accepted.

A meeting was held with Rebecca B. Stark, President of the Advisory Council, Willie B. Dorn and the late Rev. D.J. Ridley to help organize the Choir. Sign up sheets were placed in different neighborhoods in San Francisco. Over 200 seniors signed up for membership. The Choir reflects the diversity of the city in many respects.

The Choir has received local, state and national recognition. The Choir has performed in the Bayview Hunters Point Opera House, the War Memorial Opera House, downtown San Francisco. The State Capitol in Sacramento, the White House, and Arlington Cemetery in Washington, D.C. The Choir received Congressional recognition and have been placed in the Congressional Records in Washington, D.C.

The Choir has traveled and performed in the following cities:

1983	Long Beach	New Hope Baptist Church
1983	Las Vegas, NV	Zion United Methodist
1984	Honolulu, HW	Mt. Zion Church of God, in Christ
1985	Montego Bay, Jamaica	St. James Parish Church
1986	Honolulu, HW	Tabernacle of Faith Holiness Church
1987	Las Vegas, NV	New Bethel Baptist Church
1988	Seattle, WA	AME Church & Seattle Senior Center

In January 1987, the Choir sang at Bethel A.M.E. Church in San Francisco, in celebration of Martin Luther King's Birthday. The Choir has sung at New Antioch Baptist Church, First Friendship Baptist Church of San Francisco, San Francisco Public Library, San Francisco Shipyard, The Civic Auditorium for the Martin Luther King Celebration, and St. Mary's Cathedral, San Francisco.

The Choir conveys a spirit of sharing participation and loving friendship through songs and provides unity and meaning to a large forgotten group of elderly citizens.

SIDE ONE

THE LORD IS MY LIGHT
Directress: Erma Hamilton
(4:04)

COMING HOME
Lead Singer: Margaurite Cox
Directress: Natlee Byrd
(5:30)

STEAL AWAY
Lead Singer: Fredrick Colwell
Directress: Natlee Byrd
(3:40)

PLENTY GOOD ROOM
Lead Singer: Frederick Colwell
Directress: Natlee Byrd
(2:06)

IN THE NAME OF JESUS
Directress: Dorothy Gaines

I'VE GOT A NEW HOME
Directress: Erma Hamilton

SIDE TWO

THE LORD WILL MAKE A WAY SOMEHOW
Soloist: Annie Trusty
(3:37)

SWING LOW SWEET CHARIOT
Lead Singer: Betsy Robertson
Directress: Natlee Byrd
(2:35)

OVER MY HEAD
Directress: Dorothy Gaines
(3:23)

YIELD NOT TO TEMPTATION
Directress: Erma Hamilton
(3:55)

JESUS IN THE MORNING
Directress: Erma Hamilton
Pianist: T.M. Graham Jones
(4:05)

Recorded by: M.S. Productions
Recorded: August 26, 1988
Engineer: Melvin Seals
Special Thanks To: Judi Patton

WAYNE POWELL SPECTRUM

Fantasy Ride

Wayne Powell Spectrum

Fantasy Ride

Side One

Spaceway (4:38)
Open Harbor (4:50)
Juanita (4:32)
Father's Love (4:03)

Side Two

Love Will Come Through (3:20)
Key West (3:44)
Fantasy Ride (14:51)

All tunes written and arranged by Wayne Powell (except Juanita co-written by Janet Powell)

Produced by Wayne Powell for Dragonfly Records

Assistant Producer & Engineer: Gary Denton
Recorded at Gary Denton Studios—Van Nuys, CA.
Mastered at Gold Star Recording—Hollywood, CA.
Vocal Arrangements: Wayne Powell, Gary Denton, Debbie Lyons, Barney Fuller, Michael Jarrett, and Katie Saavedra

Project Manager: David Pascal
Art Direction: Gabrielle Raumberger
Illustration: Janis Wilkins
Thanks to Jarod and Janet for clear inspiration.

★ Special Dedication to Marie Louise Knight

THE POLISH BRASS BAND

OKTOBERFEST

stereo

ZIEM ART

Z 7001

Presents

THE POLISH BRASS BAND

OKTOBERFEST

POLISH STYLE

SIDE I
1. WANDERMUSIKANTEN
2. DANN UND WANN Polka
3. AMELIA Polka
4. U. of N.D. March
5. DIE ALTE HEIMAT Waltz
6. AMERIKAN POLKAROL
7. TRACHENFEST

The POLISH BRASS BAND conducted by JOE ZIEMIENSKI presents an OKTOBERFEST, Polish Style. Mr. Ziemienski organized his twenty-piece POLISH BRASS BAND to create a sound that's entirely unique. With a rhythmic swing that is distinctively Polish, the music moves rapidly as opposed to the traditional, slower OOM-PAH-PAH beat of a typical brass band.
All performances were recorded live without the use of multi-track, over-dubbing or any other electronic means. The sound is truly natural with an instrumentation consisting of flüglehorns, trumpets, trombones, horns, baritones, tubas. . . .

SIDE II
1. EGERLANDER Polka Potpourri
2. KRAN PRAZANKA
3. ES WOLLT. . . March
4. FIERY ANNA Polka
5. EDELWEISS Polka
6. HOCH DIE TASSEN Potpourri

....Na Zdrowie!!

Produced and recorded by Richard L. Krueger; Production Manager, Bette Carlen; Audio Assistants, Guy Peabody and Phil Pereira; Audio Consultant, John Ziemienski; Art Direction and Design, Dennis Ziemienski.

Made in U.S.A.

ZIEM ART · 447 Lakeview Way · Redwood City, CA 94062

ASOCIACION DE ARTISTAS PERUANOS

U.S.A.

ASOCIACION ★ DE ★ ARTISTAS ★ PERUANOS ★ U.S.A. ★ Oct. 31, 1989

"CANTO AL PERU"

De Izq. a Der. Arriba: Carlos Agüero, Julio [illegible], Carlos [illegible], Lalo Portocarrero, "Los Matices del Perú" al [illegible] Montoro

Parados: (al centro) Fernando Davila, Ana [illegible], [illegible], Raul [illegible], [illegible] y Orquesta), José Ar[illegible]
Silvia Mondtoñedo Alfonso Aguero, Lucho [illegible]

[illegible] Alfredo Córdova, Oscar Miranda, Mari Cruz Arano, Johnny Mata [illegible]

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" UN SUEÑO HECHO REALIDAD"

Hace exactamente dos años, un grupo de artistas peruanos residentes en el Nor-Este de los EE.UU. deciden unirse concientes de la necesidad de formar un gremio que los representara. Es asi como el 31 Octubre de 1989 nace la "Asociacion de Artistas Peruanos USA".
El entusiasmo de estos artistas, los lleva a elegir su primera directiva con el proposito de trabajar arduamente en reunir a todo aquel que se identifique o simpatice con el arte y la cultura nacional peruana.
Habia que dejar una huella, dejar sentir el paso firme con el que se empezaba a caminar y el sueño de su presidente, el Sr. Jose Arce M. de grabar un larga duracion con temas inéditos es gratamente apoyado por todos sus miembros. Sueños que jamas imaginaron, pasaria a escribirse en los anales de la historia Musical del Peru. Decimos historia porque es la primera vez que una institucion peruana formada en el extranjero, entrega a nuestro Peru un testimonio musical del gran amor que sienten sus cantores, musicos y compositores radicados lejos de su patria.
Sin mas preambulo, señoras y señores, "La Asociacion de Artistas Peruanos U.S.A." se enorgullese en presentar un sueño hecho realidad en este primer larga duracion : "CANTO AL PERU"

LADO A AAP 1563A

"AÑORANZAS" (Vals)
(Antero Tejada)
"LOS MATICES DEL PERU"

"DIME LA VERDAD" (Vals)
(Silvia Mondoñedo)
SILVIA MONDOÑEDO

"SOY TU HERMANO, SOY TU AMIGO" (Vals)
(Aida Riofrio E.)
LUCHO RIVERA

"POBRE VIEJO" (Vals)
(Jesus Ruesta)
PEPE NESCIOSUP

"LEJOS DE TI" (Vals)
(Victor y Monica Hurtado)
"EL DÚO DE ORO"

LADO B AAP1563B

"A UN SEÑOR" (Vals)
(Gustavo Alfredo)
CARMENCITA MONTORO

"QUIERO GANARLE AL TIEMPO" (Vals)
(Renee Ponce)
MARICRUZ ARANA

"REFLEXIONA" (Vals)
(Victor Hurtado)
ANA MARIA CHINCHAY

"ANHELO" (Vals)
(José Arce Muñoz)
JOSÉ ARCE

"COCOTITO" (Festejo)
(Fernando Davila)
FERNANDO DAVILA

Marco Musical

JOHNNY MURO (1ra. y 2da. Guitarra)
CARLOS HAYRE Jr. (1ra. y 2da. Guitarra)
LALO PORTOCARRERO (1ra. Guitarra)
CARLOS PEREZ (2da. Guitarra)
JULIO POMA (Piano y Sintetizer)
OSCAR MIRANDA (Piano y Sintetizer)
ARTURO BARRIENTOS (Sintetizer)
CARLOS AGÜERO (Bajo, 1ra., Guitarra,Quijada y Clave)
ALFREDO CORDOVA (Bajo)
ALFREDO VALIENTE (Cajon)
ROBERTO "Chino" BOLANOS (Cajon, Congas, String, Clave, Bongoes, Campana)
ALFONSO ALFARO (2da. Guiterra)
PERICO DIAZ (Cajon y Bongoes)
RAUL MONTAÑEZ (Cajon)
MICKEY URBANO (Bateria)

Coros

Monica Hurtado
Silvia Mondoñedo
Victor Hurtado
Carlos Agüero
Celenia Nuñez

Arreglos y Direccion Musical

Julio Poma
Carlos Agüero
Oscar Miranda

Mezcla

Arturo Barrientos
Johnny Muro

Direccion General

Jose Arce M.

"Asociacion De Artistas Peruanos U.S.A."
P.O. Box 1563 Paterson, N. J. 01544-1563
Telefono (201) 881 - 8665

"HOMENAJE PÓSTUMO"

A Carlos Agüero, por el entusiasmo y colaboracion como Director Musical en la realizacion de este, nuestro primer larga duracion.
Su alegria y talento quedarán imperecederos en los corazones de quienes lo conocimos y trabajamos a su lado y al de su amada esposa Elisa.
A ese querido amigo, quien con su partida dejo un profundo dolor y a la vez hermoso regalo que vivira por siempre con nosotros y todos los peruanos:
SU MUSICA.

LA ASOCIACION DE ARTISTAS Peruanos U.S.A.

(Directiva 1989-1991)

JOSE ARCE.....Presidente
MICHEL URBANO.....Vice-Presidente
MONICA HURTADO.....Secretaria General
ALFONSO ALFARO.....Tesorero
VICTOR HURTADO.....Fiscal
CARLOS AGUERO.....Director Musical (Q.E.P.D.)
OSCAR MIRANDA.....Director Musical
JOHNNY MURO.....Coordinador
ALFREDO CORDOVA.....Coordinador
ANA MARIA CHINCHAY.....Asist. Secretaria
SILVIA MONDONEDO.....Asist. Tesorero
FERNANDO DAVILA.....Vocal
LUCHO RIVERA.....Vocal

Nuestro agradecimiento por su apoyo a :
Sr. Luis Rodriguez Aranguren - Revista "Nosotros"
Sra. Magaly Rohaidy - Revista "Mini-Mundo"
Sr. Santiago Oms - "Noticias del Mundo"
Sra. Rosa Ramirez - "Bolletin de New York"
Sr. Alberto Orduña - Semanario "El Chasqui"
Sres. Alicia Holcseberg y Enrique Haedo (Revista "Camara y Comercio")
Sr. Adan Pacheco - "Prensa Peruana"
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Malqui Agency
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Restaurante "El Plebeyo"
Restaurante "Zaña"
Restaurante "El Sabor Peruano"
Bar Recreo "La Flor de la Canela"
Dimas Guillen
Ruesta's Video
Panchito's Auto Mechanic
Jose Rohaidy - "Diario La Prensa y Radio Wado"
Tropical Travel Agency
Seclen's Agency
Castro Agency
Dr. Jorge Revoredo
Hugo Balta Associates

Estudios de Grabacion

A & R Sound Teaneck, N.J.
Music Lab Cliffside Park, N.J.

Mezcla

Skylight Studios Recording Belleville, N.J.
Music Lab Cliffside Park, N.J.

Manufacturado en: Broccoli Rabe Studio
Fairfield, N.J.

Luces: Fernando Noriega

Fotografia:

Wilfredo Barriga grupo de artistas
Mario Mendes Cataratas de Paterson de New Jersey

Cover Design & Graphic
Will Parrish & Kwikwrite Assoc. N.Y.

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REBECA (Vals) (D.R.)
TIO GOYO (Festejo) (Wilfredo Franco)
DONDE ESTARAS AMOR (Vals) (D.R.)
NEGRITO DE LA HUAYRONA (Festejo) (D.R.)
IRENE (Vals) (Amador Paredes)
DON ANTONIO MINA (Festejo) (D.R.)
NUESTRO SECRETO (Vals) (Félix Pasache)
MUEVE TU CU CU (Festejo) (José Villalobos)

LADO "B"

1.– **NO TE HE DADO MOTIVO (Vals)**
(Teresita Velásquez)
2.– **AMOR BONITO - (Vals)**
(Aldo Estrada Tr[illegible])
3.– **MAYORAL (Festejo)**
(D.R.)
4.– **SI ME FALTARAS AMOR (Vals)**
(Pedro Pacheco)
5.– **YO QUIERO HABLAR CONTIGO (Vals)**
(José Dávalos)

MARCO MUSICAL:

1ra. Guitarra: Oscar Avilés
2da. Guitarra: Enrique Avilés
2da. Guitarra: Ricardo Scaglia
Bajo: Juan Rebaza
Castañuelas: "Cocoita" Samamé

PERCUSION:
Bongó: Ronaldo Campos
Tumba: Marcos Campos
Cajón: Luis Casanova
Cajón: Alejandro Vigil
Campana: Adolfo Menacho

COROS:
Sofía Buitrón
Vicky Falcón
Mariela Valencia

LUCILA CAMPOS
OSCAR AVILES

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[illegible]

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Producción Artística

Producción

LADO "A"

1.- [illegible] - Vals
[illegible] APDAYC

2.- TODO ES ILUSION - Vals
(Alfonso Rivadeneyra) APDAYC

3.- OLVIDA - Valses
(Augusto Polo Campos) SPAC
NO SUFRAS CORAZON
(Augusto Polo Campos) SPAC

4.- LA CABAÑA - Vals
(Alejandro Saez Lavat) [illegible]

5.- EL REGRESO - Vals
(Mario Cavagnaro) [illegible]

6.- CUANDO SERA - Zamacueca
(Alberto Hanel) SPAC

LADO "B"

1.- EL EXPOSITO - Vals
(Pedro Espinel) APDAYC

2.- CORAZON HERIDO - Vals
(Carlos Casanova-Luis Gálvez Ronceros) APDAYC

3.- POR ESA INGRATA - Valses
(Félix Pasache) APDAYC
VETE
(Félix Pasache) APDAYC

4.- NO TE VAYAS - Vals
(Javier Arce)

5.- ASI LO QUIERES TU - Vals
(Pedro Pacheco) APDAYC

6.- TU NO ME GANA A MENEA - Landó
(Mario Lobatón)

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A

CAVERO / AVILES

1. DIJISTE ADIOS (Felix Pasache)
2. OLGA (Pablo Casas Padilla)
3. SIGUE TU RUMBO (Felix Pasache)
4. AURORA (D.R.) - Vals

CHINCHILLI - Festejo (Pepe Villalobos)
ROMPE CON TU CARIÑO LAS CADENAS - Vals.
LA MORENA TRINIDAD - Festejo(Wilfredo Franco)
CALLEJON DE UN SOLO CAÑO - Vals
(Victoria y Nicomedes Santa Cruz)

B

LUCILA / AVILES

1. PAJARILLO DE ORO (Elvira Travesí) - Vals
2. SEMBLANZAS (Ernesto "Chino" Soto) - Vals
3. MI ADORACION (Teresita Velásquez) - Vals
4. LA TIA CONCOLON - Festejo (Arturo Garay)

LA ABEJA - Vals (Ernesto "Chino" Soto)
MAYORAL - Festejo (D.R.)
AMOR ILUSO - Vals (Felipe Pinglo Alva)
MAITIN - Festejo (D.R.)

INTEGRANTES

1a. Guitarra Oscar Aviles
2a. Guitarra - Enrique Avilés
2a. Guitarra Ricargo Scaglia
bajo - Luis Montalvo
castañuelas "Cocoita Samamé"

Trompeta : Tito Chicoma

Percusiòn
Cajon - Alejandro Vigil
Tumba - Marcos Campos
Bongò - 'Lucho Casanova
Campana - Adolfo Menacho

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Lado A

1.- *"La Piedra" (Vals)*
Derechos Reservados

2.- *"Vete Nomás"*
Mario Alor Medina

3.- *"Humillación" (Vals)*
Derechos Reservados

4.- *"El Provinciano" (Vals)*
Laureano Martínez

5.- *"Inquietud" (Polka)*
Pedro Espinel

Lado B

1.- *"Que dificil es"*
Alicia Lizárraga

2.- *"Ilusión Azul"*
Derechos Reservados

3.- *"El Frontón" (Vals)*
Derechos Reservados

4.- *"Separación" (Vals)*
Derechos Reservados

5.- *"Quiero Cantar" (Vals Marinera)*
Derechos Reservados

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MALA YERBA
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Lado Uno
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MALA YERBA/ Hugo Almanza D.
NO ME ESCRIBAS/ Fond. Rec. Soc. Aut.
SENTENCIA/ Manuel Miyashiro
LA MIA/ Juan Rebaza
MALA FE/ Juan Rebaza

Lado Dos
SEPARACION/ E. Martínez
QUE CREES TU/ Luís Armando García
PIDETE LA OTRA/ Juan Rebaza
MARIA, MARIA, MARIA/ Bernardo Hernández S.
LA MUJER DE MI AMIGO/ Palito Ortega
UN CUARTO DE HORA SOLAMENTE/ Enrique Peña

CECILIO ALVA
350-0012
Mi corazón te llama/ Mi gran amor/ Tu boda/ Errores/ Aunque me duela el alma/ Vida cruel/ Por ella/ Señor de los milagros/ Llegaste tarde/ Cómo te quise yo/ No quiero verte más/ Ya tiene 15 años/

¡Otra vez!
LOS CHOLOS DEL EXITO
Vol. 2
352-0002
La botella/ Me engañas mujer/ El huérfano Tú tienes la culpa/ Marabú/ Payaso/ Voy a olvidarte/ Brujerías/ Nunca podrán/ No vales la pena/ No naciste para mí/ Con locura/

PEDRITO OTINIANO
350-0015
Nos estan haciendo daño/ En el cielo/ Besitos dulces/ No me vayas a engañar/ Pasión de amor/ Tu amor no me importa/ Por qué me haces llorar/ La estampita / La ultima copa/ Boquita pintada/ Hazlo por la vieja/ Por que me hice un criminal

LO MEJOR DEL AÑO
Pasillos y Boleros
350-0016
Sueño fugaz/ La pena me mata/ Como el rocío/ Llorando porque te fuiste/ Lágrimas secas/ Amores malos/ Vagabundo soy/ Nos están haciendo daño/ Pobreza fatal/ Salvarás mi alma/ Amor prohibido/ Mil años/

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VARIOS INTERPRETES

LADO A		
1.– ANITA (D.R.)	CARLOS PICKLING	
2.– ENGAÑADA (D.R.)	ROMANCEROS CRIOLLOS	
3.– MI TESORO (D.R.)	CARLOS PICKILNG	
4.– EMBRUJO (D.R.)	LOS CHAVEZ	
5.– ESTRELLITA DEL SUR (D.R.)	CUERDAS DE ORO	
6.– MI PERU – FINA ESTAMPA	JOE DI ROMA	
LADO B		
1.– PERDONAME (D.R.)	LOS CHAVEZ	
2.– MI CAMINO LE DI (D.R.)	CARLOS PICKLING	
3.– CRUELDAD (D.R.)	LOS RIMENSES	
4.– EL CAPULI – LA CONTRABANDISTA (D.R.)	JOE DI ROMA	
5.– QUE NOS PASO A LOS DOS – CONTAMANINA (D.R.)	JOE DI ROMA CARLOS PICKLING.	
6.– CIUDAD BLANCA		

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La gran acogida que el público discómano dispensó al album anterior de nuestros artistas hacen que ODEON se enorgullezca en presentarlos nuevamente, esta vez en una linda selección de canciones reunidas en este LP que lleva un criollísimo nombre: "CALLEJON".

FAZ A

1.- MUJER INTERESADA, Vals
Rómulo Varillas

2.- SOÑADOR, Polka
Pedro Espinel

3.- EL TISICO, Vals
Luis Molina

4.- ODIAME, Vals
Rafaél Otero

5.- TU ALMA Y LA MIA, Vals
Miguel Cabrejos

6.- MARINERA NORTEÑA
Guardia Vieja

FAZ B

1.- LEJANO AMOR, Vals
Teresa Blas

2.- MI SUFRIR, Polka
Rómulo Varillas

3.- EMBARGO MATERNAL Vals
Miguel Otero

4.- YOLANDA, Vals
Rafaél Otero

5.- VIVA EL PERU Y SERENO, Vals
Alicia Maguiña

6.- MARINERA Y RESBALOSA
Guardia Vieja

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SIEMPRE ....
LOS DAVALOS
DESDE NEW YORK

LOS DAVALOS, surgieron con su estilo único, fueron, son y serán portadores del folklor de su Patria.

El mundo estaba ávido de tener un nuevo L.P. de ellos y ROGUI ENTERPRISES INC. hace realidad este deseo, luego de 12 años que LOS DAVALOS no grababan. VICTOR y JOSE nos regalan esta vez una verdadera audición de gala de valses y pasillos, hermanando musicalmente a Perú y Ecuador.

Pocos como ellos, han alcanzado tanta altura y significación en América y desde New York las voces enaltecidas de LOS DAVALOS interpretan el tema "CHABUCA LIMEÑA" como un sincero homenaje a su hermana y compañera desaparecida; así como el tributo de admiración que JOSE DAVALOS en sus versos rinde al inmortal JULIO JARAMILLO o también "ESPOSA, AMIGA Y AMANTE," tema que encierra toda la sublimidad de la mujer ...

Se han seleccionado melodias de indudable impacto popular que tocan las fibras sentimentales del público, que fiel por años a permanecido a la expectativa del regreso de estos grandes folkloristas, que bajo la batuta del maestro JAVIER MUNAYCO, primera guitarra del Perú y arreglista excepcional, brinda en este L.P. un sonido nuevo y modernizado, imprimiendole novedad sin restarle autenticidad.

Inspiraciones frescas de un DAVALOS, MANUEL ALEJANDRO, ESCAJADILLO, BEJARANO, MOSTO son temas nuevos para proyectarlos en el espacio y el tiempo con el deseo de que se perennizen al paso de los años y lleven el mensaje de Amor y Esperanza al público del mundo.

HERNAN CAZAR LUNA

Lado A

1. **CHABUCA LIMEÑA** *(Vals) 4:25*
   (Manuel Alejandro y Ana Magdalena)
2. **ESPOSA, AMIGA Y AMANTE** *(Vals) 3:35*
   (José Davalos)
3. **TU Y YO** *(Pasillo) 2:55*
   (Manuel Coello y Francisco Paredes)
4. **QUIERO QUE ESTES CONMIGO** *(Vals) 3:14*
   (Juan Mosto)
5. **A QUE LLAMAS CARIÑO** *(Vals) 3:30*
   (José Davalos)

Lado B

1. **EL ARTISTA** *(Vals) 3:30*
   (José Escajadillo)
2. **HOMENAJE A JULIO JARAMILLO** *(Vals) 3:31*
   (José Davalos)
3. **LAMPARILLA** *(Pasillo) 3:08*
   (Miguel Angel Casares)
4. **AMEMONOS MUJER** *(Vals) 3:06*
   (José Davalos)
5. **NO TE PIDO QUE ME QUIERAS** *(Vals) 3:00*
   (Maria Antonieta Bejarano)

Musicos Participantes:
(Primera Guitarra) **JAVIER MUNAYCO**
(Primera Guitarra) **ALVARO PEREZ**
(Segunda Guitarra) **MAXIMO ARTEAGA**
Piano y Efectos Musicales) **ALBERTO HARO**
(Bajo) **GUILLERMO VERGARA**
(Bateria) **KIKO GOYZUETA**
(Cajon) **GERARDO MENDOZA**
— En Pasillos —
(Segunda Guitarra) **PEPE JARAMILLO**
(Segunda Guitarra) **ERNESTO MANOSALVAS**
(Primer Requinto) **JAVIER MUNAYCO**
(Segundo Requinto) **ALVARO PEREZ**
(Bajo) **FREDDY ALARCON**

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Asistente de Producción:
FERNANDO ZAMBRANO
Técnico de Grabación:
WAYNE VLCAN
Grabado en:
SONG-SHOP Rec. Studio, NEW YORK
Realización del LP:
7th GALAXY PRODUCTIONS, Corona, N.Y.
Mezcla del sonido:
JAVIER MUNAYCO
Fotos, Arte y Diseño:
MANUEL SIERRA BRITO, N.Y.

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SIDE 1

Michael From Mountains (Joni Mitchell-Gandalf Publ. BMI) 3:10
Since You Asked (Judy Collins-Rocky Mountain ASCAP) 2:34
Sisters Of Mercy (Leonard Cohen-Stranger Music BMI) 2:31
*Priests (Leonard Cohen-Stranger Music BMI) 4:55
A Ballata of Francesco Landini (ca. 1335-1397)
Lasso! di donna 4:34

SIDE 2

Both Sides Now (Joni Mitchell-Gandalf Publ. BMI) 3:14
La Chanson des vieux amants
(The Song of Old Lovers) (Jacques Brel) 4:40
Sky Fell (Judy Collins-Rocky Mountain ASCAP) 1:47
Albatross (Judy Collins-Rocky Mountain ASCAP) 4:51
Hey, That's No Way To Say Goodbye
(Leonard Cohen-Stranger Music BMI) 3:28

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Impromptu on a Hangover
Sinecure March
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paroles et musique de M. Lambert

DISQUES DEVA

C'est la sies_te, c'est la sies_te ! Aux toi_

lett's je suis al_ lé.

En_fin

voi_ci ma ser_viet_te pour es_su_yer mains et bout du

nez.

C'est la

sies_te, c'est la sies_te ! Mais pour al_ler me cou_

cher,

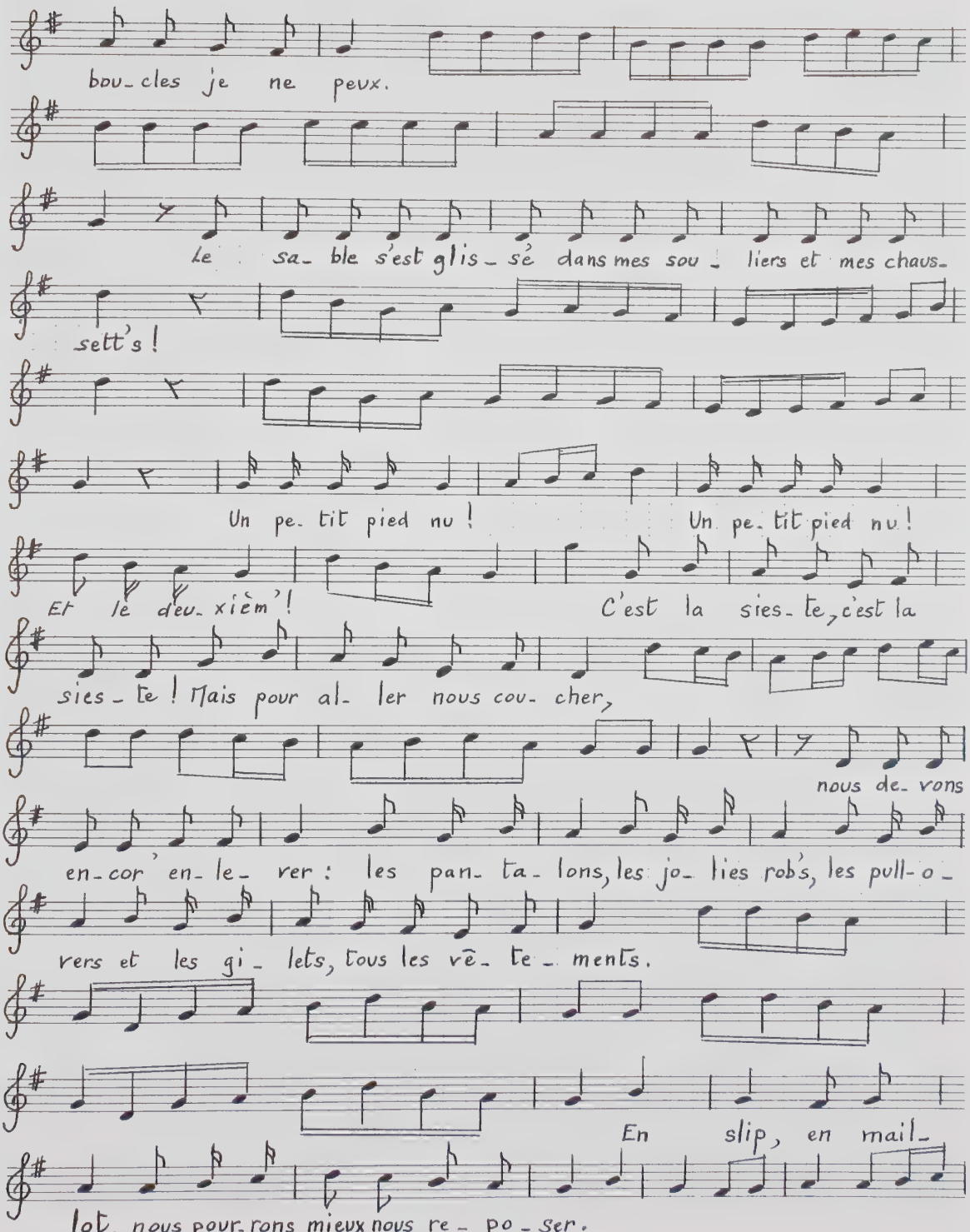
Je dois me dé_sha_bil_

ler, qui ra re_nir, ra re_nir m'ai_der ?

Les chaus_sur's c'est dif_fi_ci_le.

Il y a tou_jours un noeud, qui em_

pê_che, qui em_pê_che. Il y a tou_jours un noeud et dé_faire les


bou_cles je ne peux.
Le sa_ble s'est glis_sé dans mes sou_liers et mes chaus_
sett's !
Un pe_tit pied nu ! Un pe_tit pied nu !
Et le deu_xièm' ! C'est la sies_te, c'est la
sies_te ! Mais pour al_ler nous cou_cher,
nous de_vons
en_cor' en_le_ver : les pan_ta_lons, les jo_lies rob's, les pull-o_
vers et les gi_lets, tous les vê_te_ments.
En slip, en mail_
lot, nous pour_rons mieux nous re_po_ser.

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4. TAPE, TAPE DANS TES MAINS	3'01
5. LA CHANSON DES BISOUS	2'55
6. PETIT OURS	2'29
7. FAIS TON NID	1'49

Face B

8. MUSIQUE AU ZOO	3'02
9. ALLO PAPA (Frederik)	1'28
10. LA MAISON DES OISEAUX	1'51
11. J'VEUX M'HABILLER TOUT SEUL	2'35
12. UN DRÔLE DE CHAT	2'29
13. ON SE RESSEMBLE PAS (Pierre et Frederik)	2'57
14. COMME DES BULLES DE SAVON	3'27

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Photo : Rui
Réalisation pochette album : Atelier Clique-Lyon
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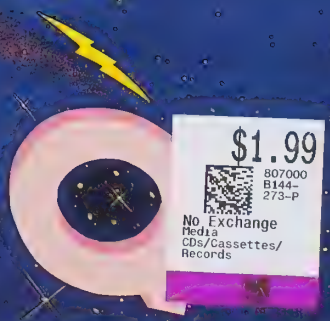

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PAS DORMIR A L'ÉCOLE

Moi je n'veux pas dormir à l'école
C'est toujours pareil - reil
Je n'ai pas sommeil - meil
Moi je n'veux pas dormir à l'ecole
Je veux faire comme les grands - grands - grands !

D'abord ça sert à rien de dormir
Moi je préfère jouer et courir
M'amuser avec de la pâte à modeler
Ou bien dessiner et même me déguiser et...

Refrain

Pourquoi faut-il toujours aller se coucher
Alors que moi je ne suis pas fatigué
Je vais regarder les taches au plafond
Je vais ecouter à côté ce qu'ils font...

Refrain

BALLADE À GILBERTE

Gilberte :
Accroche-toi
Viens avec moi
Je suis venue te chercher
Nous serons rentrés pour le goûter
Accroche-toi
Viens avec moi
Je t'emmène voir du pays
Tu connaîtras mes amis

Frédéric :
Tu es si petite

Gilberte :
Oui mais je vole vite
Je peux tourbillonner,
Dessiner dans les airs
Ou me poser en mer
Comme un hélicoptère
Regarde bien derrière
Se colorer la poussière

Frédéric :
Et s'il fait de l'orage
On chatouillera les nuages...
Tip - tip - tip - tip - tip - tip
Tip - tip - tip - tip - tip - etc...
Poc - ti - gui - di
Poc - pou - ti - tchou
Poc - ti - gui - di
Poc - pou - ti - tchou

LES TROIS CHATS

Gilberte :
Dis-moi, où vais-tu au loin là-bas ? quoi
Ce gros nuage de barbe à papa ! ... Ah !...
Qu'est-ce que t'y vois ? Qu'est-ce que t'y vois ?

Frédéric :
J'y vois trois chats, j'y vois trois chats
Qui dansent la polka !

Trois chats dansant la polka
Sur de la barbe à papa
V'là qui est curieux ma foi
Mais sur le a c'est comme ça !
Chat noyé, chat écossais
Même à pattes pas pourquoi pas ?
Si vous désirez voir ça
Venez danser sur le a
Si vous aimez cet air là
Venez chanter sur le a

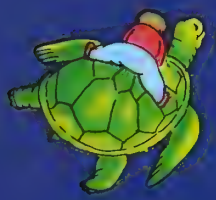
Sur le nuage de barbe à papa
Les chats soutent et rient aux éclats
Oupa ! la la
Chat petit pas, chat petit pas
Allez prenez ton harmonica
Ecoutez ça ! -

Trois chats dansant la polka
Sur un air d'harmonica
V'là qui est curieux ma foi
Mais sur le a c'est comme ça !
Etc...
La barbe à papa j'aime ça
J'en ai mangé sur le a

DRÔLES DE TORTUES

Ça r'mue, ça r'mue
Au pays des tortues
Quel tohu-bohu
Sur la planète u
– Sois bienvenu
Chez les tortues
Sur le u

Ça r'mue, ça r'mue
Ça r'mue chez les tortues
Y'a des tortues ventrues, bossues,
Joufflues et toutes poilues ;
Menues, dodues,
Barbues et moustachues
Y'a des tortues
Toutes biscornues
Le nez crochu
Les pattes tordues
Y'en a tant et tant
Que j'en suis tout ému
Jamais je n'en ai autant vu !
Non, non je n'ai pas la berlue
Y'a même des tortues en tutu ! (bis)
Drôles de tortues !
Sur le u



TORTUES DE COULEUR

Il pleut, il pleut
S'écrient les tortues bleues
Qui s'en vont à la queue leu-leu
Il pleut, il pleut
Hé ! pressons-nous un peu
Saperlipopette
Et scrogneugneu et scro et scro,
Et scrogneugneu ! dit la petite

La tortue verte
S'est toute recouverte

Et la tortue grise
A déjà fait sa valise

Boum ! la tortue jaune
Se cogne au pylône
La pauvre demoiselle
En voit trente-six chandelles

Oh ! moi ça m'arrange
J'ai fini ma vidange
Se moque la orange
La pluie peut bien tomber
Ma voiture sera lavée

Mon dieu que ça bouge !
Dit la tortue rouge
Quelle idée d'avoir grimpé
Sur l'antenne de la télé...

Ça r'mue, ça r'mue
Au pays des tortues
Quel tohu-bohu
Sur la planète u
– Sois bienvenu
Chez les tortues
Sur le u

Il pleut, il pleut
Répètent les tortues bleues
Qui s'en vont à la queue leu-leu
Il pleut, il pleut
Hé ! pressons-nous un peu
Saperlipopette et scrogneugneu
Et scrogne scro scrogneugneu !

Non ! mais non ! voyons !
Répond la marron
Sur son champignon
Je vois bien la chose
C'est la tortue rose
La coquine vous arrose
Tout ça fait rire la tortue blanche
Qui en dégringole de sa branche

Pa-pa ! pa-pa ! pa-pa !
Trois coups de trompette
C'est Grand-Mère violette
Qui cherche ses lunettes

J'vais au bal ce soir
Chante la tortue noire
Sur sa balançoire

Montez dans mon manège
Crie la tortue beige
La roue va tourner
La roue va tourner, tourner
Tourner, tourner.

LE P'TIT OPÉRA DES TORTUES

Conte musical éducatif et récréatif
Sensibilisation à la reconnaissance visuelle-auditive : - des voyelles
- des couleurs

Auteur - Compositeur - Interprète : Mag SENN
Arrangements musicaux, Guitare sèche, électrique et basse : Gérard BOSSÉ
Piano, Synthé : Dominique LOFFICIAL
Flûte, Flûte traversière, Piccolo, Harmonica, Accordéon : Bernard GARRET
Saxo : Jean-Michel RENOU
Trombone à coulisse : Nicole DUPERRAY
Trompette : Jacques DOLLIVET
Saxo : Guylaine LOING
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Choristes : Dominique BOSSÉ
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Jacques DOLLIVET
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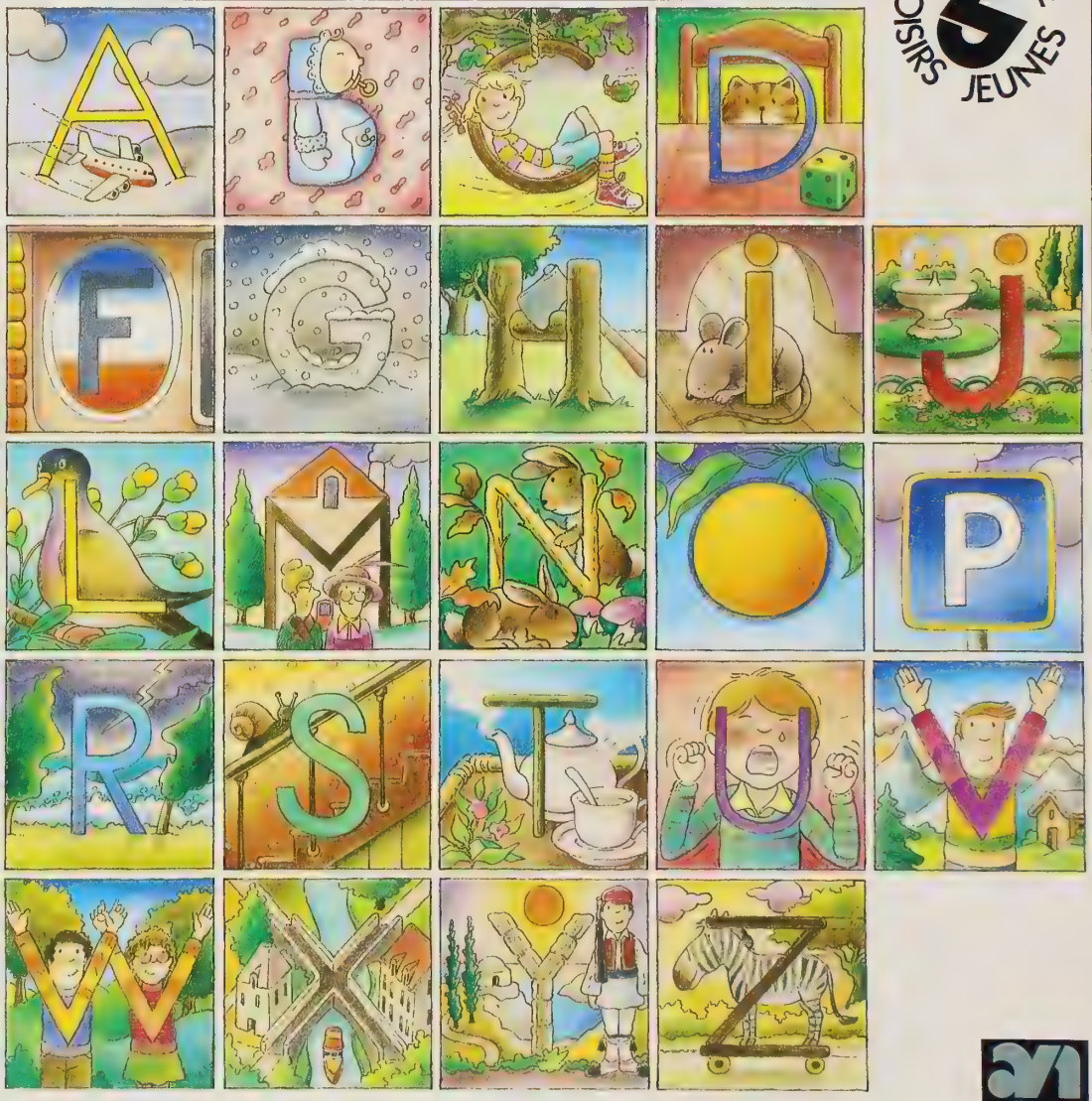
Enregistrement : STUDIO 2000 - PRUILLÉ - 49220
Illustrations : Evelyne LOPEZ
Photo : Pascal Boy

Je chante l'alphabet



DIPLOME LOISIRS JEUNES

disque NATHAN

Je chante l'alphabet

NA 045

L'équipe qui a fait le succès de "Chansons et danses pour rire et pour écrire" nous propose maintenant une approche de l'alphabet en 25 chansons, dont les lettres sont à tour de rôle les vedettes.

Bien avant l'apprentissage de la lecture, les enfants sont très tôt en contact avec l'univers des signes : ils habitent l'escalier A, attendent sur le quai D et savent que P indique la place du parking.

Ce disque se propose de leur faciliter le repérage des lettres et leur mémorisation, par l'imprégnation des paroles et du rythme des chansons qui mettent en relief le nom de la lettre ou une sonorité identique.

Les enfants adoreront ces chansons pleines d'entrain et d'humour, aux mélodies dansantes et dont les paroles ont été soigneusement choisies compte tenu de leurs possibilités d'articulation et de leurs centres d'intérêt.

Soyons sûrs que si "je chante" (et danse) l'alphabet", je n'aurai pas peur de lire !

Face A		Face B	
Alphabet	0'59	M - N - Les vieilles demoiselles	1'37
A - Attention voilà le A	0'55	O - Le soleil et l'orange	1'12
B - B comme dans bébé	1'12	P - Le P de parking	1'02
C - Cécile, cessez	1'09	Q - Q, on peut tomber dessus	0'57
D - Le chat et le dé	1'19	R - Une lettre pleine d'air	1'29
E - Je fais E	1'09	S - L'escargot dans l'escalier	1'25
F - La première lettre de France	1'22	T - Thé au lait, thé au citron	1'05
G - Au pays des orangers	1'22	U - Ne hurle pas	1'05
H - Les indiens ont une hache	1'04	V - W - Les deux bras levés	1'32
I - J - Un point sur un I - Un point sur un J	0'53	X - Le pont en X	0'43
		Y - Le i grec	0'56
K - Le Kakatoès	1'20	Z - La dernière lettre de l'alphabet	0'31
L - Comme une aile de tourterelle	2'10	Final	1'43
	14'54		15'17

Réalisation : Raymond Jeannot
Paroles et musiques : Josiane Jeannot - Girard et Raymond Jeannot
Chant : Alain Pewzner - Christian Pewzner - Ariane Cadier - Raymond Jeannot
Studio Saint Rémy (A. Pewzner)
Illustration : Claude Dessons

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GRAVE ET PRESSE EN FRANCE

THE AKRON-CLEVELAND MASS CHOIR

"Surely God Is Able"

Stereo

Stereo

THE AKRON-BETHEL. S.D.A. ENSEMBLE
THE CLEVELAND. S.D.A. GOSPEL CHOIR

THE HISTORY OF MUSIC
VOL. II

THE AKRON- CLEVELAND MASS CHOIR

"Surely God Is Able"

A long cherished dream to tell the people about the origin of Religious music so that they might have a deeper appreciation of it, especially the gospels and spirituals, brought this Album to production.

Many times in rendering programs, the Akron Bethel Ensemble and the Cleveland Glenville Choir discovered that many conservatives in the audience tended not to understand or appreciate some of the music.

After much discussion about the matter, the two groups formed a mass choir and rendered a program in word and song about the history of several types of religious music. The original program was such a success that requests by various churches for the exact same program to be rendered has kept the mass choir busy for more than a year now and each time the program is given, through the grace of God, the acclaim is ever wider.

There is spice and variety found in this album unequaled anywhere. It is an album that is different than any you have ever heard.

Relax and enjoy Volume II of the History of Music.

Margaret Holland.

SIDE I

SOMETIMES I FEEL
LORD I COME TO THEE
MAGNIFY THE LORD
IF YOU EVER BEEN BLESSED

SIDE II

FOLLOW THE LAMB
LIFT HIM UP
PRAISE GOD
SURELY GOD IS ABLE

MUSIC TEAM

DIRECTOR	Mrs. Nell Jackson
DIRECTOR	Mr. Theodore Breach
ORGANIST	Mr. Theodore Breach
PIANIST	Mrs. Mary Mingo
GUEST INSTRUMENTALIST	Sensational Saints Cleveland, Ohio

Recorded live at Providence Baptist Church, Akron, Ohio. April 1, 1973.
For information contact Mrs. Ida Holland, 805 Mercer, Akron, Ohio

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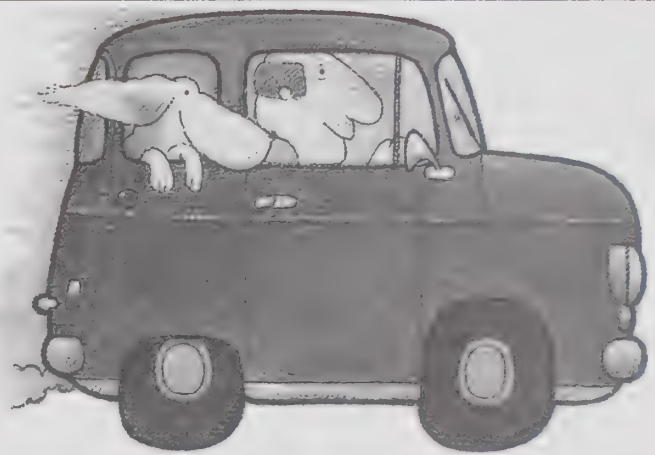
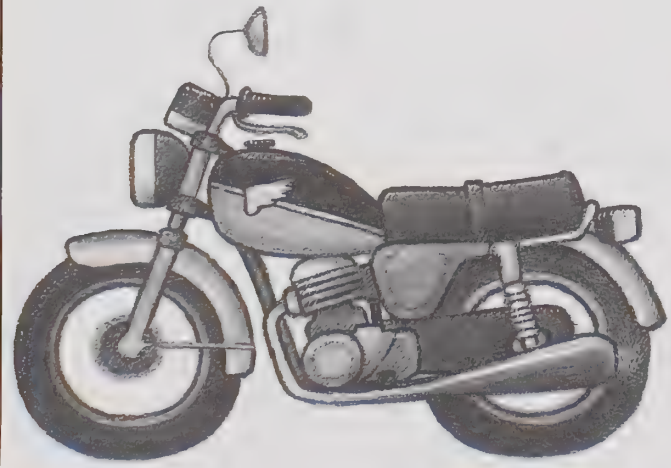
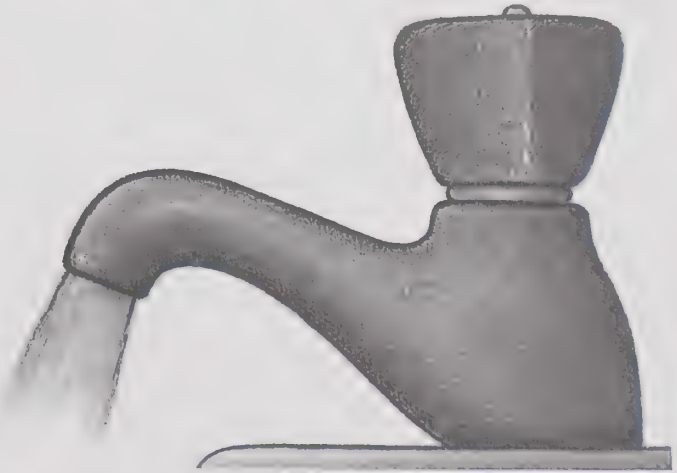
THE SCHOOL CHOIRS OF ST. HELENA, CALIFORNIA

CRAIG BOND — Director







«Écoute» — la maman penchée au-dessus d'un berceau, l'index près de l'oreille, mobilise l'attention de son bébé et l'aide à isoler, dans la complexité du monde sonore qui l'environne, un bruit chargé d'affectivité : c'est un pas dans l'escalier, le bruit d'une clé dans la serrure, c'est papa !

Dans ce contexte affectif, le bébé prendra ainsi en mémoire une succession de bruits particuliers qu'il saura identifier à chaque renouvellement de son écoute.

Avant d'aborder l'aspect pédagogique de l'écoute, il est utile de rappeler quelques données qui permettront ainsi de l'orienter.

1) La fonction de réception et de transmission de l'information sonore est assurée par l'oreille externe et le tympan ; la transformation de stimulus sonore, le codage puis le décodage de l'information se font au niveau de l'oreille interne ; enfin, c'est au niveau du cortex cérébral dans sa totalité que se fait l'appréciation psychique du message reçu. On peut dire qu'on entend non avec les oreilles mais avec le cerveau.

2) Il est important aussi de rappeler qu'un petit enfant n'entend pas de la même façon qu'un adulte, à la fois physiologiquement et intellectuellement. Et cela nous conduit à différentes remarques pédagogiques.

Il faut partir de situations vécues par les enfants : à l'école, dans la rue, chez eux et leur donner envie d'écouter ; il est aussi important de leur donner les moyens techniques que l'envie d'écouter ; c'est là tout le problème de la motivation.

Il faut aussi leur fournir une matière riche à leur expérience : les petits enfants n'ont pas un bagage de «stéréotypes auditifs» suffisant pour identifier d'emblée un message sonore ; il nous faut donc multiplier, favoriser les occasions de garnir ce bagage sonore.

Pour cela, il faut aussi que l'institutrice soit elle-même aux aguets de tout ce que les enfants trouvent, disent, exécutent. En voici un exemple vécu par une de nos collègues.

Avant d'entrer dans la classe, un adulte frappe à la vitre de la porte — les enfants s'amusent alors à reproduire le frappé entendu, d'abord sur la vitre puis sur le bois de la porte ; un petit groupe d'enfants fait remarquer que ce n'est pas le même bruit.

L'institutrice a alors l'idée de

— faire identifier le son frappé sur le verre et sur le bois à partir de différents objets trouvés dans la classe,

— changer l'objet qui frappe sur un même matériau (batte feutrée — baguette de tambour — tige métallique),

— comparer des sons :
  frapper sur un verre plein — sur un verre vide
  frapper sur du bois massif — sur du bois creux
  frapper sur des bouteilles différemment remplies d'eau.

Dans une même gamme de matière, différente d'aspect, frapper avec un même instrument :
Exemple : avec une batte de bois, frapper
  sur un pavé de verre
  sur une feuille de verre (vitre)
  sur une bouteille en verre
  sur un verre en cristal

— rechercher des intensités :
  frapper fortement
  frapper faiblement

— changer de procédés de recherche de sons :
Exemple : le son diffère sur un même objet selon qu'on le frappe, qu'on le frotte, qu'on le gratte ou qu'on le pince.

A travers cet exemple, on comprend que le rôle de l'institutrice est primordial et que les «jeux d'écoute» se construisent de la même façon que se préparent les moments de langage ou les jeux mathématiques.

Que peut-on faire écouter aux plus petits de l'école maternelle ?

Précisons tout de suite que selon les occasions nées de la vie de la classe, l'exploitation de ces jeux et l'intervention des différentes techniques ne peuvent être rigoureuses, les fiches exposées constituant uniquement des pistes de recherche, des types de jeux que les institutrices doivent adapter au contexte de la classe.

LE SILENCE

1- Le silence ne peut être compris que par opposition aux bruits environnants ; il est donc utile de faire prendre conscience aux enfants qu'il y a une attitude de silence, de calme, de même qu'on lui a appris à prendre conscience de son corps et de ses mouvements. On est calme, détendu, on a les membres mous, on ne parle pas, c'est le silence.

Pour ramener le calme dans la classe, on peut adopter un signal (clochette, ou sonnerie de réveil ou timbre de porte).

2- Le roi du silence

Les enfants sont assis en cercle ; une chaise est placée au centre, un enfant, les yeux bandés, est assis sur cette chaise : c'est le roi.
Le meneur de jeu désigne un enfant qui silencieusement doit s'approcher du roi ; si le roi l'entend, il doit désigner du doigt l'endroit d'où vient le bruit ; l'enfant a gagné quand il réussit à toucher l'épaule du roi sans avoir été repéré.

Remarque : avec les plus âgés on peut semer des obstacles sur le parcours de l'enfant désigné par le meneur de jeu.

Variante : le gardien du trésor
Sous la chaise du joueur central, placer un trésor (boîte remplie de différents objets). L'enfant désigné par le meneur de jeu doit aller chercher le trésor et revenir à sa place sans avoir été entendu.

LA VOIX

1- Apprendre aux enfants à jouer avec leurs voix :
— pour une même émission de voix, moduler sur a, i, o
— jouer avec les émissions de sons — chch... sss...
— jeux d'articulation
— imiter les cris d'animaux, les bruits (jouer à la moto, à la voiture)
— faire varier la durée, l'intensité, la hauteur des sons (ex : tenir un son, émettre un son bref — les associer. Amplifier un son (fort), le diminuer (faible) au commandement du meneur de jeu — ex : imiter le bruit du vent).

2- Identifier les voix des personnes connues dans l'école : les institutrices, les dames de service (dans un premier temps, celles qui ont un timbre de voix facile à identifier).
La voix de l'institutrice peut être enregistrée : il s'agit de l'identifier.

Jeu des consignes : l'institutrice donne des consignes très simples auxquelles les enfants doivent réagir comme aux consignes données de vive voix.

Jeu de cache-cache : plusieurs enfants sont cachés derrière un rideau — un seul doit parler (dire une comptine par exemple) ; l'enfant désigné par le meneur de jeu doit identifier le seul enfant du groupe qui a parlé.

Jeu des prénoms : chaque enfant désigné par la maîtresse doit d'abord dire son prénom à haute voix, ensuite en articulant les syllabes (sans émissions de voix), puis en frappant dans ses mains à chaque syllabe.
Par la suite, on peut faire prendre conscience des prénoms plus longs ou plus courts que...

Appel murmuré : l'institutrice appelle les enfants uniquement en articulant le prénom sans émettre de son ; l'enfant ainsi nommé doit venir vers elle et repartir sans faire de bruit.

Jeu d'assonance (en M.S. fin d'année scolaire) : recherche des prénoms, parmi ceux de la classe, qui ont un phonème premier identique.

Jeux avec les comptines et les chansons
— Identifier une comptine ou une chanson par l'écoute de sa mélodie sans les paroles
— Identifier une chanson ou une comptine par le frappé de chaque syllabe sur le tambourin.

Construction de structures simples de langue
— Le meneur de jeu commence une phrase ; chaque joueur ajoute un mot à la succession précédente.
Exemple : je suis allé au marché : j'ai acheté des carottes.
Le deuxième joueur reprend :
— je suis allé au marché : j'ai acheté des carottes et aussi des oignons
... etc...
— La maîtresse raconte une histoire ponctuée de bruitage (histoire très simple) — le bruitage étant enregistré sur magnétophone.
Les enfants doivent verbaliser en réécoutant uniquement le bruitage.

LES BRUITS

Identification

1- Des bruits entendus à l'école

Le téléphone qui sonne, le timbre de porte, la machine à laver

— préciser le lieu d'émission : les pas dans le couloir, le téléphone dans le bureau, la machine à laver dans la cuisine.

2- Des bruits familiers

L'eau qui coule, le moulin à café, le tic-tac du réveille-matin. Tous ces bruits doivent être entendus «sur le vif» puis enregistrés. Les faire à nouveau entendre aux enfants.

Jeu possible :

- parmi toutes les images contenues dans une boîte, trouver celle de l'objet dont on a entendu le bruit (réveil, marteau, clochette - voir disque).
- classer les images suivant la succession entendue (soit au fur et à mesure de l'écoute, soit après l'écoute complète de la succession en plaçant les images de gauche à droite).

3- Les matériaux manipulés

Jeux des boîtes pleines. Les petits secouent très souvent les boîtes contenant différents matériaux ; l'institutrice montre et nomme le contenu de chacune des boîtes. En secouant la boîte près de son oreille, l'enfant doit en identifier le contenu (billes, épingles, graines).

Jeux des objets qui tombent. Faire tomber devant les enfants : une règle métallique, un sac rempli de sable, une bille. Identifier les bruits entendus. Recommencer derrière un écran et faire identifier l'objet qui tombe.

Remarque : en fin d'année scolaire, avec les plus âgés, rechercher et adopter un codage soit gestuel, soit matériel (jetons ou gommettes) qui traduira la nature de l'objet entendu.

Jeu de l'écho. Les joueurs sont sur deux files dos à dos (les spectateurs forment un cercle autour des joueurs et seront à leur tour exécutants). Au signal du meneur de jeu, à un son émis par un objet frappé par un enfant de la première file, l'enfant de la deuxième file doit répondre par le même son.

4- Des sons voisins

Identifier le son d'une clarine, d'une cloche, d'une clochette.

Partir de différences très nettes pour aller vers une différenciation de plus en plus subtile.

Recherche de sons identiques

1er exemple :

entendre au magnétophone, ou sur disque, le galop d'un cheval. La maîtresse fait prendre conscience aux enfants de l'imitation possible en frappant l'une contre l'autre deux coques de noix de coco évidées. (Comparaison à l'aide d'enregistrement au magnétophone).

2ème exemple :

jouons à la pluie — frapper dans la paume de la main gauche avec l'index de la main droite puis l'index et le majeur, puis avec 3 doigts, puis 4. Le frappé peut être de plus en plus fort et imiter le bruit des gouttes.

Enregistrer au magnétophone et faire écouter aux enfants.

4 LES INSTRUMENTS

Les enfants doivent être familiarisés avec la manipulation des instruments de musique de l'école, avec l'écoute de leur son, avec leur nom ; les plus courants sont les instruments à percussion (tambours, tambourins, triangles, wood-block, maracas).

On peut :

- Identifier le son des instruments (sons réels ou enregistrés).
- Comparer des sons — faire entendre successivement le son d'un violon alto, d'un violoncelle, d'une contrebasse ou encore d'un piano et d'une harpe.
- Recherche de hauteur, d'intensité, de durée des sons.

Grâce à la manipulation fréquente des instruments, les enfants se rendent vite compte que le son émis par un triangle frappé par exemple, peut être long ou bref selon qu'on le laisse vibrer ou qu'on arrête sa vibration par le doigt ou la main.

Le son du tembourin frappé est différent selon l'endroit où on le frappe.

- Repérage des sons par analogie avec ce qui peut les imiter.

Exemple : le chant du coucou des bois peut être imité par la voix, ou par le piano (coucou de Dacquin). Autres exemples dans le Carnaval des Animaux de Saint-Saëns, Pierre et le Loup de Prokofiev.

On peut aussi rechercher des objets qui imitent les sons entendus.

Exemple : frapper sur un baril de lessive imite la résonance de la caisse de tambour ; frotter sur le fond d'un baril de lessive avec une brosse de nylon imite le son des balais de cymbales, etc...

LES JEUX DE RYTHME

1- Avec les comptines

Faire dire aux enfants des structures rythmiques par 2, par 3.

Ex (2) : la voix
du roi
a dit
du riz
le pou
du fou
a dit
merci

Ex (3) : pau pau pau
qui est là
c'est bien moi
dit le roi

Rythmer une comptine (— structure rythmique — temps forts ou rime finale) en frappant dans les mains.

Un petit chat gris qui mangeait du riz, etc...

un petit chat gris
qui mangeait du riz
sur un tapis gris
sa maman lui dit
ce n'est pas joli
de manger du riz
sur un tapis gris

un petit chat gris
qui mangeait du riz
sur un tapis gris
sa maman lui dit
ce n'est pas joli
de manger du riz
sur un tapis gris

2- Avec les instruments

Exemple : le tambourin donne un rythme de marche : marcher sur ce rythme , il s'arrête : le groupe de joueurs s'arrête.

Les sonnailles rythment un galop — les enfants galopent, etc... changer les consignes.

Exemple : former plusieurs groupes de joueurs correspondant chacun au son d'un instrument , (sur un même rythme (exemple ♩♩♩♩)

- le groupe bleu avance en suivant le rythme joué par le tambourin,
- le groupe jaune avance en suivant le rythme joué par le triangle, etc...

3- Avec les objets

Frapper un rythme sur la table avec l'extrémité d'un crayon. Les joueurs peuvent frapper .

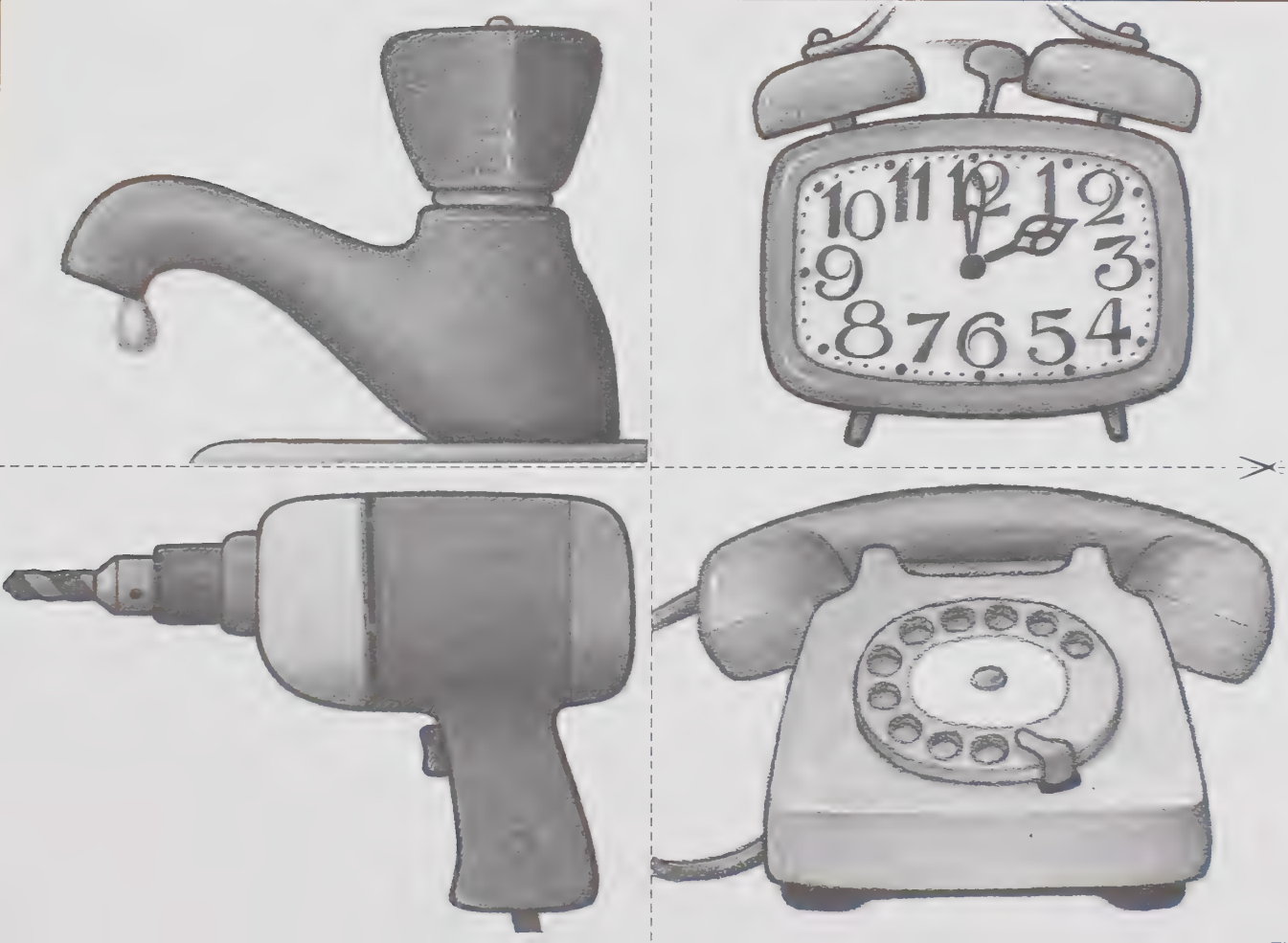
— en même temps que le meneur de jeu
— continuer seuls alors que le meneur de jeu s'arrête
— un ou plusieurs enfants continuent (selon les consignes données par le meneur de jeu).

Ex . .. .

4- Avec son corps en entier

Danse libre sur des rythmes très marqués (orchestre à percussions, musique folklorique).

Il appartient maintenant aux meneurs de jeu d'adapter ces quelques idées au contexte dans lequel vit le groupe ; il est aisé de trouver d'autres jeux , d'ailleurs, les enfants eux-mêmes fournissent des pistes de recherche (à ce sujet, deux enfants qui, ayant trouvé un morceau de tube électrique s'amusaient dans la rue «au téléphone», le jeu consistant pour l'un à émettre des bruits de voix à une extrémité du tube et pour l'autre à les recevoir ; et l'on inversait les rôles !).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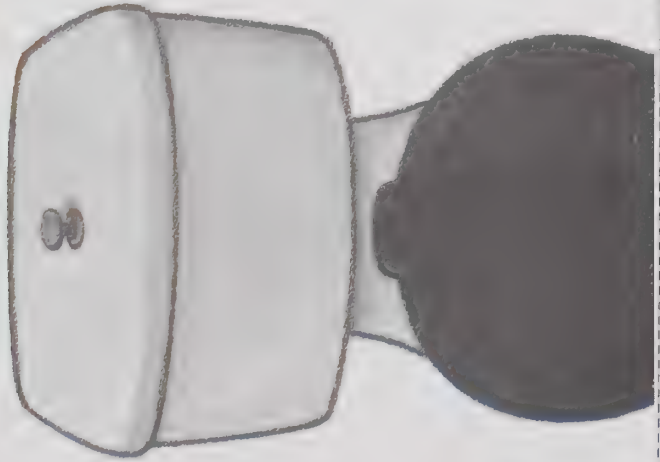
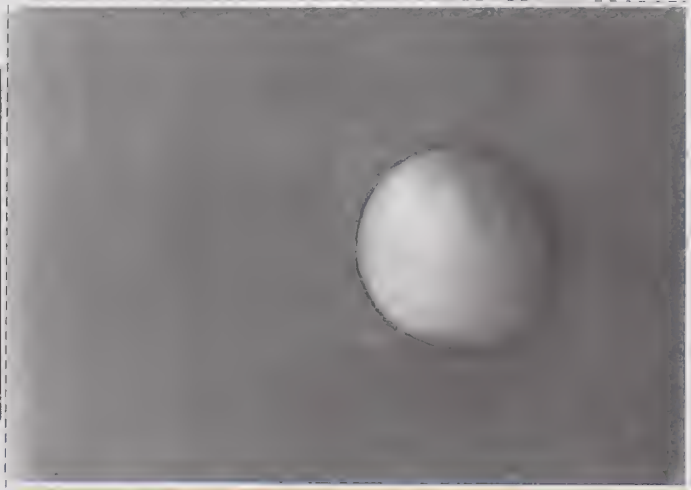
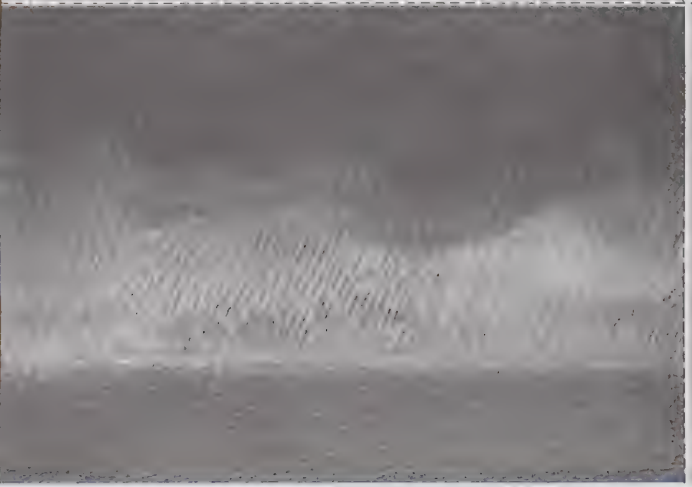
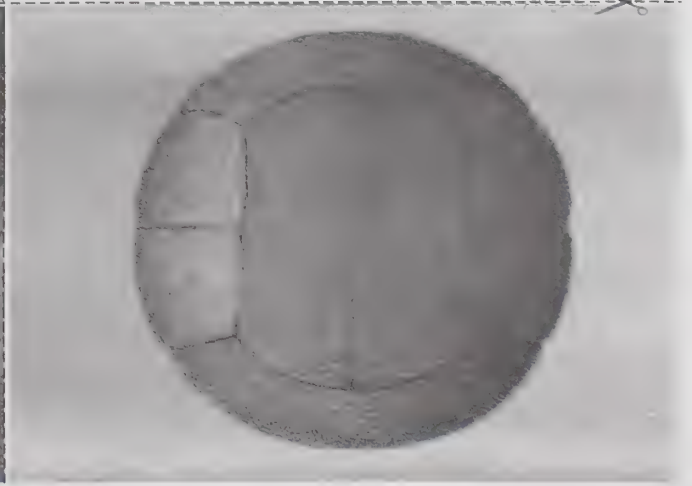








LES PETITS
à l'écoute des sons

Le deuxième disque réalisé par G. Combes complète celui que beaucoup d'institutrices connaissent et utilisent déjà depuis plus d'une année. Il aurait pu — aurait dû — naître avant l'autre car il concerne les petites et moyennes sections. C'est par lui qu'il faut commencer. Il amène les maîtresses à prendre conscience de l'importance du travail qu'il convient de faire au niveau de l'écoute. Il les aide dans leur recherche des bruits et sonorités diverses à proposer aux enfants. Les fiches qui l'accompagnent ne sont pas des fiches modèles ; ce sont plutôt des exemples qu'on peut moduler et varier, selon le désir et les besoins de chaque classe. Leur nombre est limité, ce qui ne signifie pas qu'il faille réduire à un petit nombre les activités de ce type ; comme nous avons eu l'occasion de l'écrire à maintes reprises, le jeune enfant apprend à écouter si on le place dans des situations qui lui permettent d'exercer une audition de plus en plus fine. A nous de l'aider dans la découverte de son univers sonore.

Rappelons également que les Institutrices habituées à familiariser les enfants avec l'écoute de sonorités variées deviennent, elles aussi, très sensibles aux réactions auditives des enfants et qu'elles peuvent alors fournir aux Médecins et Pédiatres des informations précises sur le comportement auditif des enfants en situation, lors de ces jeux. Plus les troubles de l'oreille sont décelés tôt, plus c'est important pour la guérison ainsi que pour les soins à pratiquer dans les cas sérieux.

L'école maternelle peut ainsi aider à déceler les déficiences auditives comme les déficiences visuelles.

Ne faut-il pas rappeler également qu'il est fondamental pour les Institutrices des petits de maintenir le calme dans leur classe : le bruit excite et fatigue les enfants... et les maîtresses n'échappent pas à la fatigue nerveuse qu'il provoque.

Puisse le travail excellent et si précis de G. Combes permettre à chacune, d'abord de prendre conscience de l'importance du problème de l'écoute et ensuite de pouvoir pratiquer une efficace pédagogie de l'écoute, dans un climat de classe qui reste serein et joyeux mais calme.

L'Inspectrice,
Y. Jenger

COMMENT UTILISER LE DISQUE?

Ce disque comporte 3 parties :

- Identification de bruits
- Comparaison de bruits
- Évocation de scènes

Ces enregistrements sont simples et faciles à exploiter puisqu'ils sont destinés aux enfants les plus jeunes de l'école maternelle.

La première partie est une identification simple.
La deuxième partie (comparaison de bruits) comporte d'abord une présentation, puis un enchaînement de bruits sur 2 ou 3 reprises, laissant le temps d'une identification uniquement basée sur la comparaison d'un bruit par rapport à l'autre. Ceci est particulièrement valable pour la reconnaissance des voix (homme, femme, enfant) dont il s'agit de percevoir la nature, l'intensité, la distance par rapport à l'auditeur, en dehors de la teneur du texte.

L'exploitation des jeux peut être polyvalente ; c'est à l'institutrice, dans le contexte de sa classe, de trouver d'autres possibilités, voire même de prolongements.

1- Parmi toutes les images contenues dans une boîte, trouver celle de l'objet dont on a entendu le bruit (marteau, téléphone, sifflet).

2- Dessiner ce que l'on vient d'entendre. Exemple : une auto, une moto.

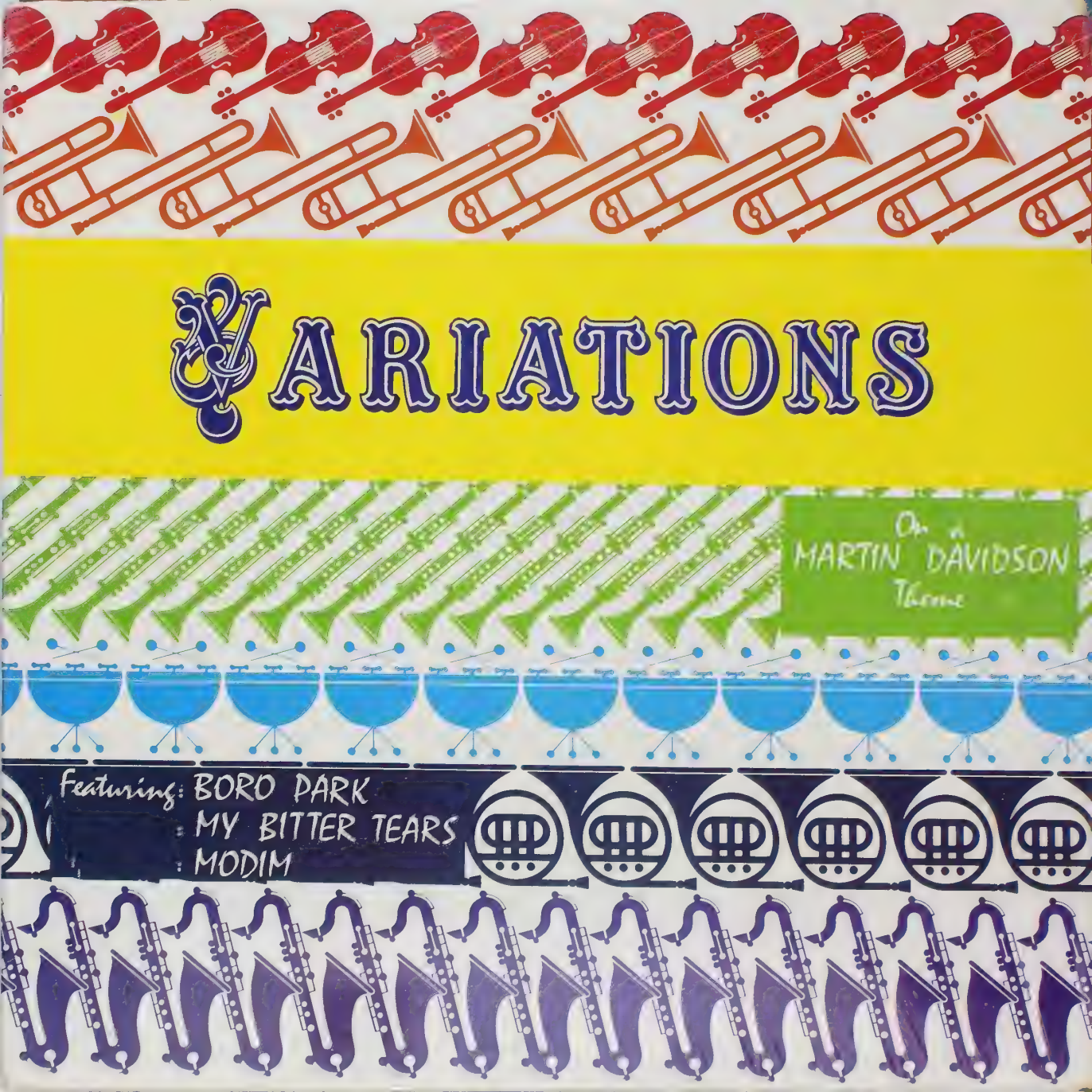
3- L'identification des cris d'animaux peut être prolongée par un jeu d'articulation : le chat, le chien, le cheval.
Cherchons tous les mots que nous connaissons qui commencent par ch.

4- Un repiquage sur magnétophone peut être fait à partir de différentes plages concernant :
   - le robinet qui goutte
   - la bouteille qu'on emplit
   - le robinet qui coule

   et faire rechercher un ordre séquentiel à partir de ces images sonores.

5- Faire mimer une scène. Exemple : quelqu'un monte l'escalier, frappe à la porte, personne ne répond — ou encore le téléphone sonne, l'abonné décroche le récepteur, etc...

6- La dernière partie comporte un jeu de devinettes sonores prises dans les différentes séquences qui la précèdent et constitue ainsi un entraînement à la mémoire auditive.


VARIATIONS
On a
MARTIN DAVIDSON
Theme
Featuring: BORO PARK
: MY BITTER TEARS
: MODIM

בס"ד

VARIATIONS

by MARTIN DAVIDSON

HP 29566

SIDE A

1. **BORO PARK**
   (J. Kander-Rockoff)
2. **AISHES CHAYIL**
   (Song of Songs—Davidson)
3. **OS HI**
   (Zmiros-Davidson)
4. **MY BITTER TEARS**
   (Davidson)
5. **MODIM**
   (Tfilah-Davidson)

ARRANGEMENTS
BY MARTIN WITH HELP FROM ARNONPALTI, LEE SHAPIRO AND GEORGE MANIERE.

THANKS TO THE MUSICAL TALENTS
OF MITCH, LEE, LARRY, GENE, SAVRON, GEORGE, JACK, MARK AND MARTIN.

VOCALS:
AARON AND MARC WACHSPRESS
ANTHONY AND SHLOMO HAVIV

ART DESIGN:
LARRY LEVINE

TYPESETTING:
IVER PRINTING

STUDIO ENGINEERS:
LARRY GATES, BOB MONTERO, AND GENE PARCIASEPPE AT NEWFOUND SOUND.

SIDE B

6. **MI CHOMOCHA**
   (Tfilah-Davidson)
7. **MAMMY**
   (Davidson)
8. **VAANI TFILOSI**
   (Tfilah-Davidson)
9. **AL HADVASH**
   (Naomi Shemer)
10. **ABI GESUND**
    (G. Stern-Davidson)

MESSAGE:
"VARIATIONS" is the last record in a series of albums. It is dedicated to the many influences of my life that have inspired me to compose music & lyrics. I am truly grateful to the Almighty for the convictions and strength needed to establish this style.

MY DEBTS OF GRATITUDE to my family, Phyllis, Viggy, Roxy, Cheri, Molly, The Jewish Press Family and Friends, Chaya, Avraham Yefe Nof, Sheya, Art Raymond, Arnie, Nachum, Mrs. Gates, Burt and Joyce, Tuli, Gerald, Rabbi Leifer & Much More...

PREVIOUS ALBUMS:
AVNEI HAKOTEL
BEST OF MARTIN DAVIDSON
A GOOD DEAL OF DAVIDSON
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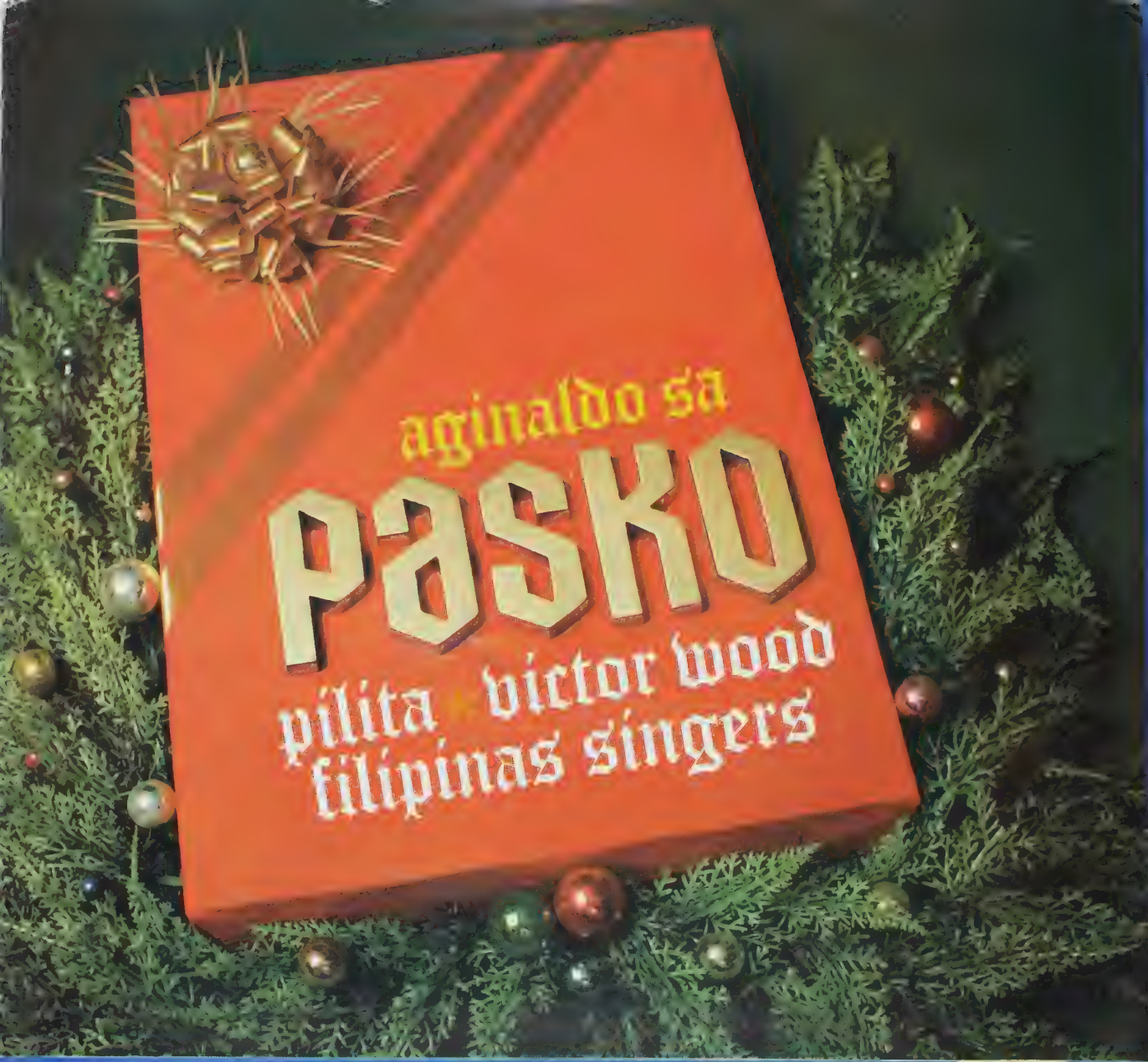

TSP 5101 STEREO

Plaka Pilipino

TSP 5101 STEREO

AGINALDO SA PASKO

pilita

victor wood

filipinas singers

SIDE A

- PASKO SA NAYON — Pilita — PHILIP MANINANG
- MAY LUHA ANG PASKO — Victor Wood — MACARIO C. RAMOS-LEVI CELERIO
- PASKO NA NAMAN — Filipinas Singers — FELIPE P. DE LEON-LEVI CELERIO
- MANO PO NINONG — Pilita — JERRY BRANDY
- ANG PASKO'Y IPAGDIWANG — Victor Wood — VICTOR WOOD-ERNIE DE LA PEÑA
- ANG HARI'Y SUMILANG (Sa Munting Sabsaban) — Filipinas Singers — D'AMARILLO-ERNIE DE LA PEÑA

SIDE B

- SA ARAW NG PASKO (Ikaw Lang Ang Siyang Kailangan) — PHILIP KIANINANC
- ANG PASKO — CONSTANCIO DE GUZMAN
- NOCHE BUENA — FELIPE P. DE LEON-LEVI CELERIO
- ANG DIWA NG PASKO — ADEL ARRADAZA-ERNIE DE LA PEÑA
- MALIGAYANG PASKO — GEORGE CANSECO
- MISA DE GALLO — JULIAN BALITA-LEVI CELERIO

Isinaayos at Kinumpasan ni
D'AMARILLO
Nangasiwa sa Tinig
PHILIP MANINANG
ERNIE DE LA PEÑA

Namahala sa Tunog: RIC L. SANTOS
JOSE ESTEBAN
JON ORENZA

Katuang Isip at Gabay Pampaysanat
TOMMY S. RUFINO

Plaka Pilipino

VICOR MUSIC CORPORATION
Quiapo, Manila, Philippines

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RIC MANRIQUE JR.

Sa Aking Paghihintay

STEREO
MLS–5358

Sa Aking Paghihintay

Love becomes sometimes a waiting. There is a riddle to this rhythm of romance. Love becomes that riddle that creates the waiting with the end of it all an expectation of what must be sweet, what must be soaring to the spirit winged by notions of romance.

And when the waiting of one becomes the coming of two, then two become twined and tangled by the touching spin of thread that love – in all its timely waiting – unravels for all.

Love waits in every end, in all the pleasures of the mind. That has been the saying. And steps out through the footpaths of the eyes. That has become the saying. And when eyes meet mind, the heart moves in to revolve in the sphere of two and attempts for the making of a one – this unity in waiting's end. That has ever come to be the saying.

And love cannot just be this saying but has come to be a waying. A matter of say for a muchness of way. A say of love for a way of life.

And for the Filipino, love has been a muchness of say. Saying love's all in songs. Songs that tread on to where fools and angels come all unanimous in curiosity to discover what the joy, the delight, the climates of grace and grief there will stay waiting in love's endless and.

And the songs the Filipino in love will really, feelingly sing are here now clasped in the grooves of this album waiting for your ear now to open up to.

Come hear. And fly into where love waits. Where it stays, stray in to get for your heart's lesson all of what love says. And know how because you are just a being made all too human, love is there in you in all the beat of your feeling. For once, and for all the life and wisdom of your mind, know where love waits and can be known by you. Whether love waits for you there as a fair lakambini or a seductive caprichosa. Love waits ever there and everywhere in all fragrance and sensuous scent. But most especially, love becomes all that is life and all that means heavenly for you.

Come where love waits for you in the lyric lair of our Tagalog love songs. Love songs that can only be intensely interpreted for you, emotionally sounded to grip your tenderest, by today's reigning kundiman master – RIC MANRIQUE, JR. With the vividly emotive MANRIQUE sound given a well-blended musical arrangement by another master in musical directions – DOMINIC SALUSTIANO.

So, come where love waits in all its human colors in the softly, sighingly singing voice of RIC MANRIQUE, JR. His songs and all the love in it wait for your listening in this album recollection of our classic Tagalog Kundiman.

Come listen – love cannot be kept waiting . . .

VictorinoArdienteRosales

SIDE ONE

SA AKING PAGHIHINTAY! 3:47
D. Salustiano – M. P. Villar

SABI NILA 3:20
A. Torres – M. P. Villar

'DI BA'T AKO AY TAO RING MAY DAMDAMIN? 3:57
F. Nieto – M. P. Villar

DIWA'Y NAG-IISIP 2:45
C. de Guzman

MINSAN LAMANG 4:07
C. de Guzman

NANG TAYO'Y MAGKITA 3:05
S. S. Suarez – D. Santiago

SIDE TWO

LAKAMBINI 3:40
S. S. Suarez

CAPRICHOSA 3:50
S. S. Suarez – L. Celerio

KAY BANGU-BANGO MO 2:50
S. S. Suarez – L. Celerio

HIGIT SA LAHAT 3:08
S. S. Suarez – L. Celerio

IKAW ANG BUHAY KO! (No. 2) 3:35
S. S. Suarez – L. Celerio

ANG LANGIT KO'Y IKAW 3:27
C. de Guzman

Design & Photography: EDDIE Z. BELEN / Art Director: EMIL V. DAVOCOL / Compositions: RAMON G. EFERICTO / Album Supervision: CHITO SALITA / Audio Engineering: MARECO INC. / Album Production: BM2 Enterprises

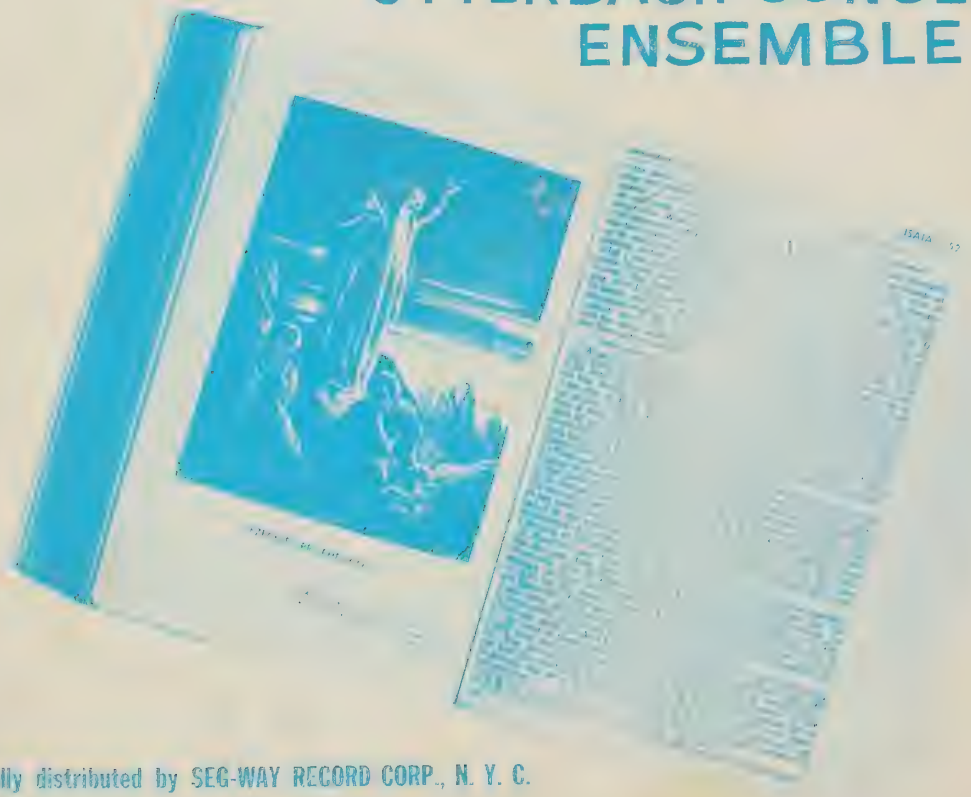
MARECO INC., MANILA PHILIPPINES
PUBLISHER OF MUSIC OF PHILIPPINE ORIGIN

SIMPSON RS 2004

Come unto me
All ye that Labor
And you will find:

"REST FOR YOUR SOUL"

UTTERBACH CONCERT ENSEMBLE ...



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HI-FIDELITY RECORDING
RS 2004

HI-FIDELITY RECORDING
RS 2004

REST FOR YOUR SOUL

THE UTTERBACH CONCERT ENSEMBLE

The dynamics of any group is the pivotal point around which it revolves —and standing in perpetual motion before these 75 magnificent voices is CLINTON UTTERBACH.

Mr. Utterbach is 30 years of age and a native New Yorker. After returning from the Armed Services, he attended the Juilliard School of Music, where he perfected the techniques employed in the Music of this Album. Clinton was raised in the Refuge Church of Christ and has embodied much of the Pentecostal fervor and spirit into his musical compositions and arrangements. Clinton Utterbach is not only composer and arranger, but also vocalist on this Album.

The Title and Theme of the Album is stated in the moving rendition of "REST FOR YOUR SOUL". We are carried alternately through moods of meditation to heights of exultation as this great group sings from the deep conviction which lies in each of them.

Mr. Utterbach blends the skillful use of the duet with a varying use of soloists, both male and female, to achieve many exciting effects. The names of Bernard Pender, Violet Moorehead, and Carrie Suter, stand proud at the head of a list of wonderful soloists. Assisting them are Mildred Brown, Evelyn Mitchell, and the Director himself, Cinton Utterbach.

Closing out an inspiring and moving concert in stereo, the Choir ascends Golgotha's Hill with Christ, "SURELY HE DIED ON CALVARY". Man's redemption is accomplished — complete. The Debt is paid — And now the Soul will, and does find — REST.

THELMA DELMOOR-MILLER

When I first heard the Utterbach Choral Ensemble I thought: "Here is a brand new approach to the Gospel idiom." — And after listening to the ensemble's recording debut here on the Simpson label I was further impressed by the refreshing new ideas of youthful director-arranger Clinton Utterbach which are so well captured by this exciting young choir.

It is very difficult to try to select the best track on this album. From the rousing "Come in The Lord's House" to the soulful "Calvary," the gospel music enthusiast will find many minutes of enjoyable listening.

Particularly impressive are the young soloists — Mary James on "Come In The Lord's House," Mildred Brown on the exultant "Lift Up Your Heads, O Ye Gates," Violet Moorhead on the stirring "Jesus Lover of My Soul," Carrie Suter on "It's Real," Bernard Pender on "I'm In Your Care" and "Rest For Your Soul" and Evelyn Mitchell on "Calvary." Director Utterbach displays yet another facet of his vast talent when he joins Pender for duets on "Rest" and "Every Day The Same."

Mr. Utterbach makes great use of the ensemble's wealth of solo voices with the duet idea on several of the tracks and his complete control of the choir is made obvious by his alternate use of graduating crescendos and diminishing pianissimos.

This choir is uniquely proficient in its ability to sing the arrangements of its Julliard-trained director without losing the flavor of the gospel idiom. Although the director is a trained musician — and one gets the idea that there are many trained voices in the ensemble — there is no pretentiousness here — but there is conviction — and lots of it — and this is the basic ingredient for good gospel singing. The Utterbach Choral Ensemble may be summed up as being a dedicated group of young singers who sing musically good gospel music.

Our hat goes off then to the ensemble, its wonderful soloists, its talented young director and to Mr. Richard Simpson who had the foresight to encourage and record this exciting new gospel choir.

Listen to this album and I am sure you will believe, as I do, that if you COME IN THE HOUSE OF THE LORD there will truly be REST FOR YOUR SOUL.

OLIVER (BUDDY) FRANKLIN

1. COME IN THE LORD'S HOUSE
Solo: Mary James — Adapted Clinton Utterbach

2. REST FOR YOUR SOUL
Duet: Bernard Pender, Clinton Utterbach — Composed Clinton Utterbach
Solo: Bernard Pender

3. LIFT UP YOUR HEADS O YE GATES
Solo: Mildred Brown — Composed Clinton Utterbach

4. OLD ARK'S A MOVERIN
Arrangement Clinton Utterbach

5. JESUS IS EVERYDAY THE SAME
Duets: Mildred Brown, Violet Moorehead, Bernard Pender, Cinton Utterbach — Composed Clinton Utterbach
Solos: Violet Moorehead, Bernard Pender

6. JERICHO
Solo: Robert Moe — Arrangement Clinton Utterbach

7. IT'S REAL
Carrie Suter — Adapted Clinton Utterbach

8. I'M IN YOUR CARE
Bernard Pender — Composed Clinton Utterbach

9. JESUS LOVER OF MY SOUL
Violet Moorehead — Adapted Clinton Utterbach

10. JESUS
Solo: Violet Moorehead, Bernard Pender — Adapted Clinton Utterbach

11. TAKE THE NAME OF JESUS
Duet: Mildred Brown, Violet Moorehead — Adapted Clinton Utterbach
Solo: Bernard Pender

12. CALVARY
Evelyn Mitchell — Arrangement Clinton Utterbach

THIS ALBUM WAS RECORDED AT STEA-PHILLIPS STUDIO
ENGINEERED BY LENNY STEA
BARBARA WEBB — SIMPSON RECORDS, RECORDING DIRECTOR
A RICHARD SIMPSON PRODUCTION

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RHYTHM

MAN AND HIS MUSIC

Planned to coordinate with MAN AND HIS MUSIC magazine

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RHYTHM

MAN AND HIS MUSIC

Side 1

LENNON & McCARTNEY-Slater: **THE FOOL ON THE HILL** (2:20)
Horseheads High School Chamber Singers
Joseph C. Crupi, director

BRUBECK: **BLUE RONDO A LA TURK** (6:46)
The Dave Brubeck Quartet

MILHAUD: **LA CRÉATION DU MONDE (Fugue)** (1:40)
Trio a cordes Francaix
with Philippe Entremont, piano

BERNSTEIN: **MASS (Gloria Tibi)** (1:49)
The Norman Scribner Choir & The Berkshire Boy Choir
Leonard Bernstein, conductor

GERSHWIN: **PRELUDE NO. 3** (1:02)
Oscar Levant, piano

Side 2

BARTÓK: **DANCE SUITE (No. 3 — Allegro vivace)** (2:24)
New York Philharmonic Orchestra
Pierre Boulez, conductor

ORFF: **CARMINA BURANA (Introit)** (2:45)
Philadelphia Orchestra
Eugene Ormandy, conductor

J. STRAUSS, Jr.: **(VOICES OF SPRING)** (5:28)
Philadelphia Orchestra
Eugene Ormandy, conductor

MOZART: **RONDO ALLA TURCA** (3:44)
Igor Kipnis, harpsichord

J. S. BACH: **SUITE NO. 3 (Gavotte I & II)** (3:29)
Marlboro Festival Orchestra
Pablo Casals, conductor

(Each timing listed above is for music band only; it does not include time of narration band.)

BIBLE READINGS

By Jessica Somers Driver

Author of "Speak For Yourself"

How to Listen to these Recordings

Excerpts from "SPEAK FOR YOURSELF"

by Jessica Somers Driver

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"Quietness is the first requirement . .

"But mere physical stillness is not enough . . . There must be mental calmness as well. Balance this with alterness, interest, focus . . .Open and let in, so that you listen with all of you. Enjoy it and effort disappears.

"When thought is turned completely way from self in listeining, you cannot be selfconscious.

". . . whenever you really listen, you get ideas. It is inevitable.

"Reading aloud is much more than merely saying words consecutively with a certain amount of interpretation. The reader should reach the same ideas which inspired the author . . . We might call it a resurrection—the dead words come to life.

"If reading is to attain this height, it must shake itself loose from the limitations of personal interpretation and move along with the power and beauty of inspiration. Then it visualizes tso clearly that as you listen to it, you are not conscious that it is being read; ideas come directly to your thought free from any mannerisms or artificial emphasis by the reader. The color, the life, the vividness of the ideas possess you to the exclusion of all else. This ideal is called impersonal reading.

"The reader always reads *with* his audience, not to it. Before he starts he should listen—that is, quiet self-consciousness and turn undistracted attention to the printed page. Then as he reads aloud, his listening takes him through the words to the very ideas which inspired the author to write. The ideas are given a new body, a new expression, by means of voice and visualizing power of the reader. This is the resurrection, the ideas brought to life—for the reader, by means of going through the printed words to the ideas behind them; for the auditors, as they go through the spoken words to the ideas.

"Listening cannot be bought. No one else can make you listen. Another cannot do it for you—it is not vicarious. The adult thought which 'knows all the answers' does not listen. You may be awakened to the value of listening and the way many be pointed out for you, but you must open your own door to intuition and inspiration by learning to quiet self and listen."

BE SURE THE SPEED OF YOUR PLAYBACK MACHINE IS ACCURATE BEFORE PLAYING THESE RECORDINGS.

CONTENTS OF ALBUM

SIDE I

The essence of the Driver reading instructions given in this record and illustrated in the reading of
Luke 7:37-50 (The Magdalene)
John 4:5-30, 39,42
Psalm 23

SIDE II

Genesis 1, 2, 3
Romans 8

CMS

CMS 102

General Douglas MacArthur

Address Before Congress, April 19, 1951

"OLD SOLDIERS NEVER DIE"

General Douglas MacArthur

Address Before Congress, April 19, 1951

"OLD SOLDIERS NEVER DIE"

Mr. President, Mr. Speaker and distinguished members of the Congress:

I stand on this rostrum with a sense of deep humility and great pride—humility in the wake of those great architects of our history who have stood here before me, pride in the reflection that this home of legislative debate represents human liberty in the purest form yet devised.

Here are centered the hopes and aspirations and faith of the entire human race.

I do not stand here as advocate for any partisan cause, for the issues are fundamental and reach quite beyond the realm of partisan considerations. They must be resolved on the highest plane of national interest if our course is to prove sound and our future protected.

I trust, therefore, that you will do me the justice of receiving that which I have to say as solely expressing the considered viewpoint of a fellow American.

I address you with neither rancor nor bitterness in the fading twilight of life, with but one purpose in mind: To serve my country.

The issues are global and so interlocked that to consider the problems of one sector oblivious to those of another is to court disaster for the whole. While Asia is commonly referred to as the gateway to Europe, it is no less true that Europe is the gateway to Asia, and the broad influence of the one cannot fail to have its impact upon the other.

There are those who claim our strength is inadequate to protect on both fronts, that we cannot divide our effort. I can think of no greater expression of defeatism.

If a potential enemy can divide his strength on two fronts, it is for us to counter his efforts. The Communist threat is a global one. Its successful advance in one sector threatens the destruction of every other sector. You cannot appease or otherwise surrender to communism in Asia without simultaneously undermining our efforts to halt its advance in Europe.

Beyond pointing out these general truisms, I shall confine my discussion to the general areas of Asia.

Before one may objectively assess the situation now existing there, he must comprehend something of Asia's past and the revolutionary changes which have marked her course up to the present.

Long exploited by the so-called colonial powers, with little opportunity to achieve any degree of social justice, individual dignity or a higher standard of life such as guided our own noble administration in the Philippines, the peoples of Asia found their opportunity in the war just past to throw off the shackles of colonialism and now see the dawn of new opportunity, and freedom unfelt dignity, and the self-respect of political freedom.

Mustering half of the earth's population, and 60 per cent of its natural resources, these peoples are rapidly consolidating a new force, both moral and material, with which to raise the living standard and erect adaptations of the design of modern progress to their own distinct cultural environments.

Whether one adheres to the concept of colonialism or not, this is the direction of Asian progress and it may not be stopped. It is a corollary to the shift of the world economic frontiers as the whole epicenter of world affairs rotates back toward the area whence it started.

In this situation, it becomes vital that our own country orient its policies in consonance with this basic evolutionary condition rather than pursue a course blind to reality, lest the colonial era is now past and the Asian peoples covet the right to shape their own free destiny.

What they seek now is friendly guidance, understanding and support, not imperious direction; the dignity of equality and not the shame of subjugation.

Their pre-war standard of life, pitifully low, is infinitely lower now in the devastation left in war's wake. World ideologies play little part in Asian thinking and are little understood.

What the people strive for is the opportunity for a little more food in their stomachs, a little better clothing on their backs, a little firmer roof over their heads, and the realization of the normal nationalist urge for political freedom.

These political-social conditions have but an indirect bearing upon our own national security, but do form a backdrop to contemporary planning which must be thoughtfully considered if we are to avoid the pitfalls of unrealism.

Of more direct and immediate bearing upon our national security are the changes wrought in the strategic potential of the Pacific Ocean in the course of the past war.

Prior thereto, the western strategic frontier of the United States lay on the littoral line of the Americas, with an island island salient extending out through Hawaii, Midway and Guam to the Philippines. That salient served not an outpost of strength but an avenue of weakness along which the enemy could, and did, attack. The Pacific was a potential area of advance for any predatory force intent upon striking at the bordering land areas.

All this was changed by our Pacific victory. Our strategic frontier then shifted to embrace the entire Pacific Ocean which became a vast moat to protect us as long as we hold it. Indeed, it acts as a protective bastion for all of the Americas and all free lands of the Pacific Ocean area. We control it to the shores of Asia by a chain of islands extending in an arc from the Aleutians to the Marianas, held by us and our allies.

From this island chain we can dominate with sea and air power every Asiatic port from Vladivostok to Singapore, and with sea and air power every port, as I said, from Vladivostok to Singapore—and prevent any hostile movement into the Pacific.

Any predatory attack from Asia must be an amphibious effort. No amphibious force can be successfully launched across the sea lanes and the air over those lanes in its avenue of advance. With naval and air supremacy and modern ground elements to defend bases, any major attack from continental Asia toward us or our friends in the Pacific would be doomed to failure.

Under such conditions, the Pacific no longer represents menacing avenues of approach for a prospective invader. It assumes, instead, the friendly aspect of a peaceful lake.

Our line of defense is a natural one and can be maintained with a minimum of military effort and expense. It envisions no attack against anyone, nor does it provide the bastion essential for offensive operations, but properly maintained, would be an invincible defense against aggression.

The holding of this littoral defense line in the western Pacific is entirely dependent upon holding all segments thereof, for any major breach of that line by an unfriendly power would render vulnerable to determined attack every other segment. This is a military estimate as to which I have yet to find a military leader who will take exception.

For that reason, I have strongly recommended in the past, as a matter of military urgency, that under no circumstances must Formosa fall under Communist control. Such an eventuality would at once threaten the freedom of the Philippines and the loss of Japan and might well force our western frontier back to the coast of California, Oregon and Washington.

To understand the changes which now appear upon the Chinese mainland, one must understand the changes in Chinese character and culture over the past fifty years. China up to fifty years ago was completely non-homogeneous, being compartmented into groups divided, against each other. The war-making tendency was almost non-existent as they still followed the tenents of the Confucian ideal of peace.

At the turn of the century under the regime of Chang Tso Lan efforts toward greater homogeneity produced the spark of a nationalist urge. This was further developed under the leadership of Chiang Kai-Shek, but has been brought to its greatest fruition under the present regime to the point that it has now taken on the character of a united nationalism of unprecedentedly dominant aggressive tendencies.

Through these past fifty years the Chinese people have thus become militarized in their concepts and in their ideals. They now constitute excellent soldiers, with competent staffs and commanders. This has produced a new and dominant power in Asia, which, for its own purposes, is lined with the Soviet Russia but which in its own concepts and methods has become aggressively imperialistic, with a lust for expansion and increased power normal to this type of imperialism.

There is little of the ideological concept either one way or another in the Chinese make-up. The standard of living is so low and the capital accumulation has been so thoroughly dissipated by war that the masses are desperate and eager to follow any leadership which seems to promise the alleviation of woeful stringencies.

I have from the beginning believed that the Chinese Communists' support of the North Koreans was the dominant one. Their interests are at present parallel with those of the Soviet, but I believe that the aggressiveness recently displayed not only in Korea but also in Indo-China and Tibet and pointing potentially toward the South reflects predominantly the same lust for the expansion of power which has animated every would-be conqueror since the beginning of time.

The Japanese people since the war have undergone the greatest reformation recorded in modern history. With a commendable will, eagerness to learn, and marked capacity to understand they have from the ashes left in war's wake erected in Japan an edifice dedicated to the primacy of individual liberty and personal dignity, and in the ensuing process there has been created a truly representative government committed to the advance of political morality, freedom of economic enterprise and social justice.

Politically, economically, and socially, Japan is now abreast of many free nations of the earth and will not again fail the universal trust. That it may be counted upon to wield a profoundly beneficial influence over the course of events in Asia is attested by the magnificent manner in which the Japanese people have met the recent challenge of war, unrest and confusion surrounding them from the outside, and wrecked communism within their own frontiers without the slightest slackening in their forward progress.

I sent all four of our Occupation divisions to the Pacific battlefront without the slightest qualms as to the effect of the resulting power vacuum upon Japan. The results fully justified my faith.

I know of no nation more secure, more loyal and more willing in which higher hopes can be entertained for future constructive service in the advance of the human race.

Of our former ward, the Philippines, we can look forward in confidence that the existing unrest will be corrected and a strong and healthy nation will grow in the longer aftermath of the terrible destruction there. We must be patient and understanding and never fail them, as in our hour of need they did not fail us.

A Christian nation, the Philippines stand as a mighty bulwark of Christianity in the Far East, and its capacity for high moral leadership in Asia is unlimited.

On Formosa, the government of the Republic of China has had the opportunity to refute by action much of the malicious gossip which so undermined the strength of its leadership on the Chinese mainland. The Formosan people are receiving a just and enlightened administration with a majority representation on the organs of government, and politically, economically and socially they appear to be advancing along sound and constructive lines.

With this brief insight into the situation as it now runs to the Korean conflict.

While I was not consulted prior to the President's decision to intervene in support of the Republic of Korea, that decision from a military standpoint, proved a sound one, as we hurled back the invader and decimated his forces. Our victory was complete, and our objectives within reach, when Red China intervened with numerically superior ground forces.

This created a new war and an entirely new situation, a situation not contemplated when our forces were committed against the North Korean invaders; a situation which called for new decisions in support of the principle of Korea that decision from a military standpoint, proved a sound one. As I say, it

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Lewiston High School Chorus

REHEARSAL RECORD

Biola College Chorale

a praise meeting

Psalm One Hundred Thirty-eight

Biola College Chorale — Loren Wiebe, Director

SIDE A

choral invocation

SPIRIT OF GOD — arr. Loren Wiebe

Spirit of God descend upon my heart
Wean it from earth,
through all its pulses move;
Stoop to my weakness, mighty as Thou art,
And make me love Thee as I ought to love.

Hast Thou not bid us love Thee,
God and King?
All all Thine own soul
heart and strength and mind.
I see Thy cross
there teach my heart to cling:
O let me seek Thee, and O let me find.

Teach me to love Thee as Thine angels love,
One holy passion filling all my frame;
The baptism of the heaven descended Dove,
My heart and altar, and Thy love the flame

Lord, with all my heart I want to thank You . . .

O PRAISE THE LORD OF HEAVEN — R. Vaughan Williams

O praise the Lord of Heaven;
Praise Him in the height.
Praise Him all ye angels of His
Praise Him, all His host.
Praise Him, sun and moon;
Praise Him, all ye stars and light.
Praise Him, all ye heavens.
And Ye waters that are above the heavens,
Let them praise the Name of the Lord.
O praise the Lord of Heaven,
For He spake the word and they were made,
He commanded and they were created.
He hath made them fast for ever and ever:
He hath given them a law
Which shall not be broken
Praise the Lord upon the earth:
Ye dragons and all deeps;
Fire and hail, snow and vapours:
Wind and storm, fulfilling His word;
Mountains and all hills
Fruitful trees and all cedars
Beasts and all cattle
Worms and feathered fowls:
Kings of the earth and all people
Princes and all judges of the world;
Young men and maidens,
Old men and children,
Praise the Name of the Lord:
For His Name only is excellent.
And His praise above heaven and earth:
He shall exalt the horn of His people;
All His saints shall praise Him.
Even the children of Israel,
Even the people that serveth Him.
O praise the Lord of Heaven;
Praise Him in the height.

LET ALL THE WORLD IN EVERY CORNER SING — Kenneth Leighton

Let all the world in every corner sing,
My God and King!
The heavens are not too high,
His praise may thither fly
The earth is not too low,
His praises there may grow.
The Church with psalms must shout,
No door can keep them out;
But above all, the heart
Must bear the longest part.
Let all the world in every corner sing,
My God and King!

UPON THIS ROCK — John Ness Beck

Upon this rock I will build my church,
And the gates of hell
shall not prevail against it.
I will give thee the keys
of the kingdom of Heaven
And whatsoever thou shalt bind on earth
shall be bound in heaven.
And whatsoever thou shalt loose on earth
shall be loosed in heaven

Lo, the winter is past,
The rain is over and gone;
The flowers appear on the earth,
The time of the singing of birds has come
Arise, and come away, Arise and come away;
Arise, arise, arise!
Upon this rock I will build my church,
And the gates of hell
shall not prevail against it!

the congregation is invited to sing both stanzas

1. The Church's one Foundation
Is Jesus Christ her Lord,
She is His new creation,
By water and the word.
From heaven He came and sought her
To be His holy bride.
With His own blood He bought her
And for her life He died.

2. Yet she on earth hath union
With God the Three in One,
And mystic sweet communion
With those whose rest is won,
O happy ones and holy!
Lord give us grace that we
Like them the meek and lowly,
On high may dwell with Thee.

. . . I face Your Temple and worship You . . .

TWO PSALMS OF PRAISE — Jan P. Sweelinck

Psalm 100

All people that on earth do dwell,
Sing to the Lord with cheerful voice.
Him serve with fear, His praise forthtell,
Come ye before Him, and rejoice.

O enter then His gates with praise,
Approach with joy His courts unto;
Praise, laud, and bless His name always,
For it is seemly so to do.

For why? the Lord our God is good,
His mercy is for ever sure,
His truth at all times firmly stood,
And shall from age to age endure

Psalm 149

Praise ye the Lord and sing a new song,
And with the saints His praises prolong.
All praise to God the people shall sing,
Sounding their praises to the King.

Israel, rejoice in His name!
To the eternal God give fame:
Faithful will God our King remain
Forevermore the same.

. . . when I pray, You answer me and encourage me . . .

†THAT WE MAY GIVE YOU PRAISE — Tom Dunn

Out of the depths of all my frustration
I cry to Thee with my supplication?
Now, Lord I pray in my meditation,
Forgive me, forgive me, Lord,
That I may give you praise.

I'm waiting, Lord, with expectation
To see the pow'r of Your great salvation
Promised to us for our liberation.
Forgive us, forgive us, Lord,
That we may give you praise Glory hallelula.
(psalm 130)

† I LOVE YOU — Tom Dunn

When life gets hard
with all that I've sown,
I take my cares and make them Your own.
That's when I feel that I'm not alone
I love You

Sorrow has come and helped me to see
Pain through Your eyes Mercifully,
You care for all the helpless like me,
I love You, I do

What return shall I make
For the blessings I take?
I'll be walking with You,
I will keep on living!

I'll say my prayers and offer to Thee
All that I am and ever will be,
I give you praise for working through me,
I love You, I do.

What return shall I make
For the blessings I take?
I'll be walking with You,
I will keep on living!

When life gets hard
with all that I've sown,
I take my cares and make them Your own,
That's when I feel that I'm not alone
I love You, I do, I love You (psalm 116)

SIDE B

. . . every king in all the earth shall hear Your voice . . .

††SAUL — Egil Hovland

Saul, breathing threats and murder against the disciples of the Lord.
So that if any be found belonging to the WAY,
he might bring them bound in chains to Jerusalem.
"Saul, why do you persecute me?"

(refrain)
Like the stars of the morning
His bright crown adorning,
They shall shine in their beauty,
Bright gems for His crown.

Little children little children
Who love their Redeemer,
Are the jewels, precious jewels.
His loved and His own (refrain)

. . . though I am surrounded with trouble,
You will bring me safely through . . .

**O LORD, THOU HAST SEARCHED ME — Eugene Butler

O Lord, Thou hast searched and known me.
Thou knowest when I sitteth down,
And when I rise up
Thou searchest out my path,
And my lying down,
And are acquainted in all my ways.
O Lord, Thou hast searched and known me,
Thou layest Thy hand upon me

Wonderful are Thy works O Lord!
Wonderful are Thy works!
If I ascend into heav'n, Thou are there!
If I take the wings of the morning,
Thou art there!
I praise Thee for Thou art wonderful
O Lord, Thou hast searched and known me,
And I praise Thy name (psalm 139)

TWO SONGS FOR CHILDREN — Loren Wiebe

All Things Bright and Beautiful

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.

Each little flower that opens,
Each little bird that sings
He made their glowing colors
He made their tiny wings (refrain)

The cold wind in the winter,
The pleasant summer sun,
The ripe fruit in the garden,
He made them every one.

He gave us eyes to see them,
And lips that we might tell
How great is God Almighty,
Who has made all things well (refrain)

When He Cometh

When He cometh, when He cometh
To make up His jewels,
All His jewels, precious jewels,
His loved and His own:

He will gather He will gather
The gems for His kingdom.
All the pure ones all the bright ones.
His loved and His own (refrain)

. . . even though You are so great,
You respect the humble . . .

*O LOVE THAT WILL NOT LET ME GO — John Ness Beck

O Love, that will not let me go,
I rest my weary soul in Thee,
I give Thee back the life I owe,
That in Thine ocean depths its flow
May richer, fuller be.

O joy that seekest me through pain,
I can not close my heart to Thee,
I trace the rainbow through the rain,
And feel the promise is not vain,
That morn shall tearless be

† I NEED THEE — arr. Tim Smith

I need Thee every hour,
most gracious Lord
No tender voice like Thine
Can peace afford.
(refrain)
I need Thee, O I need Thee;
Every hour I need Thee;
O bless me now, my Saviour,
I come to Thee!

I need Thee every hour,
Stay Thou near by
Temptations lose their power
When Thou art nigh (refrain)

I need Thee every hour,
In joy or pain
Come quickly and abide,
Or life is vain (refrain)

. . . Lord, You will work out the plan for my life.
(psalm 138 The Living Bible)

CAUSE US, O LORD — Robert Scandrett

Cause us, O Lord we pray, to lie down each night in peace, Hear our pray'r, O Lord
And to awaken to renewed life and strength Alleluia
Cause us, O Lord we pray, to be down each night in peace,
Lord help us to order our lives by Thy council Lead us, O God we pray,
Lead us in the paths of righteousness Guide us Lord Alleluia
O Lord teach us to love Thee with all our strength and might,
With gladness serve Thy name
O Lord teach us to love Thee Lead us in the paths of righteousness. Alleluia.

choral benediction

SWEET, SWEET SPIRIT — arr. Allan Davies

Chorale Personnel 1978-1979

Anita Ames
Carmichael, California
Frank Anderson
Cherry Valley, California
Erik Andvik
Seattle, Washington
Geoff Bedwith
Moraga, California
Barbara Brown
Bakersfield, California
Julie Fox
Sacramento, California
Erin Gardner
Tacoma, Washington
Lisa Gardner
Tacoma, Washington
Nancy Gruen
San Juan Capastrano, California
Scott Hamlin
Portland, Oregon
Robin Hervey
San Luis Obispo, California
Gil Hess
Long Beach, California
Robert Hodges
Los Altos, California
Linda Honcoop
Lynden, Washington
David Hotopp
Milwaukie, Oregon
Dave Hughes
San Jose, California
Cindy Ishi
Camino, California
Scott Iverson
Anacortes, Washington
Cindy Jackson
Arroyo Grande, California
Cindy Johnston
Newport, Oregon
Jodee Kastroll
Huntington Beach California
Michelle Kent
Portland, Oregon
Anita Klebe
Springfield, Oregon
Laura McAdams
La Habra, California
David McLaughlin
Hesperia California
Lori McNeely
Los Alamitos, California
Marc McNeely
Los Alamitos, California
Sharon Morrison
Anaheim, California
Scott Morrison
Anaheim California
Steve Nelson
Portland, Oregon
Jud Owens,
Milwaukie, Oregon
Annette Pate
Grants Pass, Oregon
Karen Plumb
Redlands, California
Kathryn Ralston
Castro Valley, California
Rick Reed
Napa, California
Mark Sarrett
La Habra, California
Ruth Schmeling
Hemet, California
Rick Shasta
Calgary, Alberta
Vicki Smith
Lakewood, California
John Tebay
Placentia California
Laurel Thompson
Lancaster, California
Greg Vaughan
La Mirada, California
Randy Ward
Simi Valley, California
Steve Wenger
Corvallis, Oregon
Sara Zook
Burbank, California
Brenda Zoecke
Denver Colorado

*Jud Owens, accompanist
**John Tebay, student director
† John Tebay piano
††Frank Anderson narration

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pass it on!

pass it on! pass it on! pass it on!

the new life singers

PASS IT ON

NLM 1001

side 1

1 Pass it On (Kurt Kaiser)

2 [illegible]
(Spiritual)

3 [illegible]

4 He's My Rock (Spiritual)

5 Gettin Ready Today
Joe Hatfield

6 [illegible]
Brandt Gellespie

side 2

1 Didn't He Shine (Reynolds McDill)

2 Jesus, He Is The Son Of God
(Danny Lee J Benson Pub.

3 You Can Really Know Him
(Gillespie,)

4 Let The Church Roll On
(Spiritual)

5 Great Is The Lord (Spiritual)

6 Let's Just Praise The Lord
Bill Gaither/Gaither Music Co/ASCAP

Recorded at
Chelsea House
Brattleboro Vt

pass it on!

*"Sing that song one more time...*PASS IT ON!*...take down the equipment...*PASS IT ON!*...load up the bus...*PASS IT ON!*...two hundred more miles to go...*PASS IT ON!*...won't make it to the ballgame tonight...*PASS IT ON!*...'Dear Mom and Dad, just one more week and we'll be home...*PASS IT ON! Once you've been around THE NEW LIFE SINGERS for a while it becomes obvious that this is more than just your ordinary group of teens. You begin to sense that beneath all that enthusiasm, beyond all that contagious excitment, there is a deep pool of committment that wells up from within each of them and just seems to explode all over the place. To hear these youngsters sing and to see them worship is more than a musical treat..." is a profound confrontation with the mysterious work of God that so dynamically transforms lives and gives a definite purpose to all those He touches. *It Can only be of God,* for only Jesus has the reputation for so radically possessing a life that His life permeates every activity, every goal, every purpose--and while controlling so completely, makes one so profoundly joyous. PASS IT ON! is a gift to the body of Christ that these young people love so deeply and in which the young people endeavor to express an important spiritual concept, *"what you get, you give away"*--the secret to enjoying a constant flow of blessing from the storehouses of the Kingdom of God. Since August of 1972, The New Life Singers have grown from a dedicated group of 12 youngsters who wanted to do more than "be religious" to a strong 45 voice performers whose singing is more than sharing a melody...but an anointed ministry which has seen thousands of lives profoundly changed, sick bodies healed, churches set afire, broken hearts and homes helped and mended....and which has made the community around them sit up and take notice. Since that humble beginning the ministry of the New Life Singers has grown from 12 dedicated kids to a program of comprehensive ministry including radio, television, summer camp, a week-end coffee house, evangelistic crusades, *and.....the end is not yet!*

*I've got the greatest job in the world! As director of The New Life Singers I have the priviledge of working with one of the best young groups in America, with an added plus...a group of kids who aren't afraid to take a stand and minister in and through the Name of Jesus Christ. My special thanks must go to Darlene Polhemus without whose anointed ministry on the piano, many of our beautiful arrangements just wouldn't be...Jerry Kavanaugh our drummm-rum-drummer, who does his best to keep us in rythm (both in music and in spirit), David Zbikowski on the guitar, and on the String Bass, Ann Holm, whose solid bass parts give our music foundation and whose solid spirit gives our life foundation. But most all, my deepest love to the best bunch of disciples since Peter preached in Rome...and the most dynamite teens in all the world--*THE NEW LIFE SINGERS. *As you listen to this album of ministry may you grow to love them as I do!* Michael Gantt

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the Princeton Tigertones

THE PRINCETON TIGERTONES

SIDE ONE

1. Alexander's Ragtime Band
2. Autumn Leaves
   Solo: Wyatt
3. George Jones
   Solo: Johnson
4. East Of The Sun
5. I Don't Know Why
6. You Go To My Head
   Solo: Corey
7. Makin' Whoopee
8. Bermuda's Still Paradise
   Solo: Wyatt
9. Mandy Lee
10. Tumblin' Tumbleweed
11. Coney Island Baby
12. The Step Song

Standing: Brooke Pearson, Chris Milton, Pete Smith, Ted Weiss, Eric Weissenberger, John Pogue, Mike Wyatt, Terry Slocum, John Steffens, Andy Kulakowich. Seated: Kit Mill, Dick Low, Carl Corey, John Johnson, Rick MacMillan, Bob Bedell. Missing: Gary Wilmore, John Sherman, Mike Brackney, Austie Sherer.

SIDE TWO

1. String Along
2. Summertime
   Solo: Corey
3. The Persian Kitten
4. Stormy Weather
   Solo: Johnson
5. Going Back
6. In The Still Of The Night
7. 5'2" Medley
8. Every Night
   Solo: MacMillan
9. Lord If I Got My Ticket
   Solo: Corey, MacMillan
10. Princeton Farewell
11. The Song Is Ended

The 1965 Big Three Victory bonfire, symbolizing Princeton's gridiron conquests of Harvard and Yale, cheers the hearts of those gathered about Cannon Green, just as the music of the Tigertones, Princeton's Ambassadors of Song, has done for the last 19 years. Neither rain, snow, nor turnpike tollbooth could keep the 'Tones from entertaining audiences from Sweet Briar, Virginia, to Middlebury, Vermont. The group toured the East and South, bringing their distinctive blend of close-harmony singing and personal friendship to business conventions, alumni gatherings, and womens' colleges. Yet this season was not all roadwork; the 'Tones, comprised of members of all four classes, entertained on the Princeton campus as well - singing at Prospect Street Clubs, local cocktail parties, and late nights in 1879 or Blair arches. Seen in the Witherspoon Bowl Competition this year for the first time in their history, the group won its only two touch-football contests, defeating the Dukesmen of Yale and, later, our own Nassoons.

Measure for measure, versatility is the keynote of the Tigertone repertory of over 70 songs. "Lord If I Got My Ticket" and "Every Night" recall the Negro spiritual, while "Autumn Leaves" and "Makin' Whoopee" represent the modern sound of our own decade. Traditional college numbers such as "Goin' Back" and "The Step Song," along with old standards such as "Summertime" and "East Of The Sun" recall an earlier Tigertown generation. "Persian Kitten," "George Jones," and "Princeton Farewell" prove that singing is not all hard work.

The two-week Spring Vacation from winter academic rigors will again find the Tigertones in Bermuda, this year entertaining guests of the Princess Hotel in Hamilton. Daredevil motorbicycle rides with our dates along her narrow roads, swimming in her crystal-blue waters, and enjoying traditional engagements with the Talbot Brothers or in Gibbs Hill Lighthouse - all give special meaning to our agreement that "Bermuda's Still Paradise."

Yet while variety and versatility punctuate the Tigertone music, our personal friendship is much closer than our musical harmony. Week-end trips to womens' colleges, songfests, and annual reunion engagements give the members of the group the opportunity to travel together to new places and sing to new audiences. Preferring a cozy living room to a foot-lit stage, our spirit and personal enjoyment creates a welcome informality during engagements, bringing the audience into a more intimate association with the group. Each side of this album has been arranged just as if the Tigertones were performing one of those engagements.

Special mention is due our officers: M. John Johnson, '67, President; Carl W. Corey, '66, Music Director; and Richard A. Low, '66, Business Manager. They and the other members of the group hope that you enjoy listening to this album as much as we did recording it, even after "The Song Is Ended."

"Produced by KENNETH RAYMOND WIGHT ASSOCIATES, Princeton New Jersey"

"Photos by Orren Jack Turner"

For additional records please write to the PRINCETON TIGERTONES, Princeton University, Princeton, New Jersey

"JOHNNY WHITE MEMORIES"

Alpine
NLP-3475

"JOHNNY WHITE MEMORIES"

SIDE A	
COAST OF MAINE	4:08
CANNONBALL YODEL	2:31
IF I LIVE TO BE A HUNDRED	3:00
I'M YODELIN' CRAZY FOR YOU	2:30
STOP AND THINK	2:22

SIDE B	
IF I HAD IT TO DO ALL OVER	2:38
FOLSOM PRISON BLUES	2:49
CRYING ROSES	2:22
LOUISIANA GAL	2:25
ROSES IN THE GARDEN	1:55

To Marvin

'78

ALPINE
NLP-3475

In the early days of my career I thought "stealing" the show was the in thing to do. I would make it my business to stand back stage and closely scrutinize every act that preceded me. Then when I thought I had the feel of the audience I would go out and do my best to deliver the winning performance. However, there's one thing I soon learned. You don't try to steal the show from dog acts, kids and yodlers. So when I met up with JOHNNY WHITE it was only natural that he would begin doing to me what I had tried to do to others. But STEALING THE SHOW for JOHNNY WHITE happens not just because he tried harder. He woos the audience. He conjoles them -- he flatters them and then he fibs a little to them . . . he tells them and makes them believe that their the greatest audience he has ever performed in front of. Now I've heard him tell that to every audience he ever worked for . . . but when JOHNNY WHITE says it, it seems to be true . . . and I'm not sure it isn't entirely true that every audience he works for is the greatest if that's possible. At any rate that's what makes for a beautiful relationship between star and public. That's the reason he's won practically every talent contest he ever entered. The only thing I really marvel at is the fact that JOHNNY WHITE hasn't become a super star long ago. With the right record he will be. This album is a beginning, I think, toward that goal. He projects well on every song he does. He also has deep feeling toward any material that he composed himself. That I like. I like to see a guy believe what he's trying to sell to somebody else. There's no need to go into the various aspects of the talent this guy has. His singing and writing are legend in NEW ENGLAND and his yodeling is A Number 1 bar none. When he's determined to super please an audience with his yodeling I have worried (actually) about him hurting himself physically. He is so zealous at times that I'm sure he sustains silent strain. At any rate his talent is obvious and now all we have to do is let the world in on it.

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Marvin Rainwater

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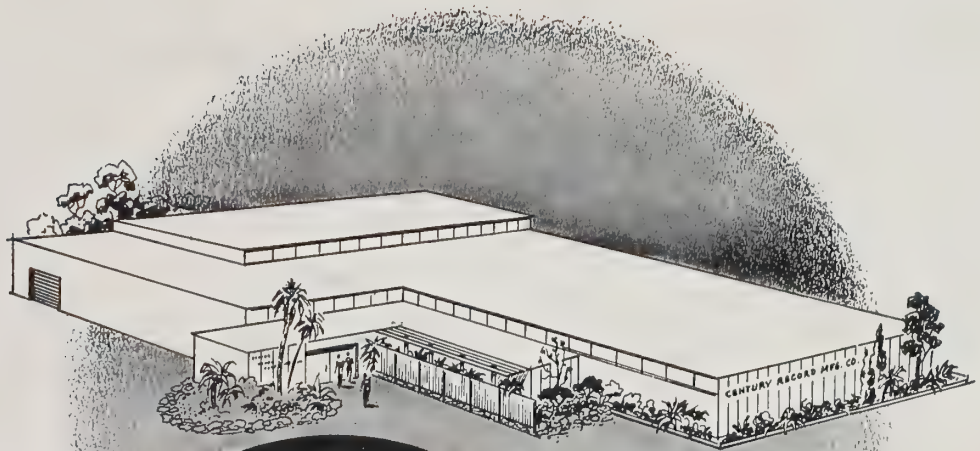

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UNLIMITED CUTS

AL

DAVE

DICK

STEVE

DON

TOD

JACK

JIM

DEANSMEN

SIDE ONE:
When I Get To Heaven
Twenty-Six Miles
Mississippi (Al, Dick, Jim, Steve)
Walkin' Along
Autumn Leaves
Torch Bearers
Ma'am'selle
Angelique-O
Shenandoah
Mandy
Brush Up Your Shakespeare
Somebody Loves Me

SIDE TWO:
I Miss Her In The Morning
Carolina
Old Man River
C'est Si Bon
Let It Snow, Let It Snow, Let It Snow
Steal Away
Good News
Lord Jeffrey Amherst (Amherst College)
Far Above Cayuga's Waters (Cornell U.)
Blue Moon (modified version)

Atop the marquee of a Lewiston department store . . . the fourteenth-floor ballroom at the Parker House Hotel in Boston . . . Winter Carnival at the University of Maine . . . a "Close Harmony" concert at the University of New Hampshire . . . alumni meetings in New Hampshire, Massachusetts, and Connecticut during Christmas vacation . . .

These are just a few of the enjoyable memories the Deansmen have of performances they have given. Equally as varied as the nature of their engagements are the songs which comprise their repertoire. Ranging from the "folkloric" strains of SHENANDOAH to the modern harmony of SOMEBODY LOVES ME, their musical offerings cover a range of interests as extensive as those of the Deansmen themselves.

Dick Parker '62, a first tenor, and the group's music director, is a religion-philosophy major at Bates College, as is his roommate Steve Gilbert '62, second bass. These two seniors mark the end of the second generation of the Deansmen, having been members for four years. Jim Curtis '63, baritone, and a math major, does the arranging for the group. His most recent work is SOMEBODY LOVES ME, the concluding number on Side One.

Al Doherty '63, second tenor, is the "Executive Secretary" of the Deansmen. His responsibilities include the handling of correspondence and the coordination of all Deansmen activities, but his primary duty is that of majoring in economics at Bates. Dave Rushforth '62, first bass, Don Mawhinney '63, first tenor, and Jack MacPartland '63, second tenor, uphold the scientific end of academic affairs, majoring in bio-chemistry, math-physics, and geology, respectively. Dave adds to his "claims" the co-captaincy of the Bates Soccer team, while Don is his capable goalie. Jack is the financial wizard of the Deansmen, the keeper of the treasury. The newest member of the group is Tod Lloyd '64, baritone. Tod is well versed in the art of folk-singing, and adds a continental touch to the Deansmen, hailing from Paris, France. He, too, is an admirable participant in soccer.

One thing these eight collegians have in common beside their warm blend is a genuine love of music, whatever the form. They have put together this album of "cuts" in the "unlimited" hopes that it will please and entertain you, the listener.

The Deansmen would like to extend their sincere thanks to Kevin Gallagher '64, Sarah Foster '62, and Professor D. Robert Smith, Director of Music at Bates College, for their time, effort, and guidance in assisting with this recording. A word of appreciation is also hereby directed to Jane Skinner '64 and Twin City Printery, Inc. in Lewiston, Maine, for their efficient help on the art work for the cover design.

SPECTRUM

SR-16

ROSSINI / DONIZETTI / CZERNY / KREUTZER

DUO CONCERTANT

GÜNTER RUMPEL

flute

STEFI ANDRES

piano

Design: Romero and Rovira/Periscope Studio, Inc.

SR-167

Duos Concertants

Side A:

Gioacchino Rossini (1792–1868)
Andante and Allegro in D major
Carl Czerny (1791–1857)
Duo concertant, op. 129
Allegro — Scherzo — Andantino grazioso — Rondo (Allegretto)

Side B

Gaetano Donizetti (1797–1848)
Sonata in C major
Largo — Allegro
Gioacchino Rossini
Fantasy in E-flat major
Introduction (Andantino maestoso) — Allegretto — Andantino — Vivace
Konradin Kreutzer (1780–1849)
Sonata in G major, Op. 35
Andante maestoso/Allegro — Andantino grazioso — Rondo (Allegro molto)

Günter Rumpel, flute
Stefi Andres, piano

Timings
Side A:
3:06 — 7:55 — 13:17/24:26
Side B
6:40 — 6:25 — 6:45 — 3:47 — 4:03/27:58

L.C. No. 83-743002
Recorded by Jecklin; Zürich, Switzerland
℗& © 1983 UNI-PRO Recordings, Inc.

This recording presents virtuoso flute pieces from the early nineteenth century, each of which, in its own way, shows indebtedness to the Italian "buffo" manner that so influenced musical style in that epoch. Gioacchino Rossini, who, with his almost forty operas enjoyed no less a reputation than Beethoven with his instrumental works, is represented by two duos that belong to the highest forms of salon music. The Andante and Allegro opens theatrically, with punctuating chords that immediately advance from D major to F-sharp major and then give way to a cantabile section which modulates back. The prima donna, so to speak, now sings her richly decorated aria over a basic accompaniment. Then follows the brilliant Allegro, with its sprightly rhythms. The little piece soon comes to an end in an effectively operatic fashion. The Fantasy for Clarinet, Violin or Flute and Piano is also constructed in two parts, but here Rossini employs the principle of variation in the quick section. A clear symmetry prevails in the basic material, formed of sixteen bars (four times four). The piano takes the first variation alone, in the second the flute dissolves the theme into triplets; in the third variation, now in slow tempo, the principal key of E-flat gives way to its subdominant, A-flat. Here strict symmetry is abandoned and free measures sprout forth. The concluding section is a spontaneous piece in rondo style that only distantly sounds like the original variation theme. Rossini ironically named his little occasional pieces "Sins of Old Age" and rarely published them. The Fantasy apeared in 1829, just when the composer ceased operatic work and turned to the pursuit of pleasure, which occupation lasted for the remainder of his life.

Gaetano Donizetti studied for a time with the same teacher as Rossini, the Abbé Mattei from Bologna. He was to have become an artist or lawyer but chose of his own free will to enter the Austrian military service, only to come to the theater by age twenty-one. Then he took it into his head to compete with Rossini and thus composed some seventy operas, sometimes four in one year. His sense of theater, of pointed conversation, of interplay of motives and of memorable phrases also plays a role in his Sonata for Flute and Piano (1819). This work is a sonata in the Italian sense of that time—a one-movement composition. But, in common with the Rossini pieces, it exhibits a two-part disposition: a sorrowful Largo in C minor followed by a lively section in C major that reveals mature Viennese sonata-form—first theme with increasing momentum giving forth to a more singing second theme with a falling, cadential tendency; its development goes to E-flat, modulates a bit and then flows back, after a cadenza, to the restatement. This work is also thoroughly Italian, buffo-like and devoid of weighty pronouncements.

The spectrum of virtuoso flute music after 1800 was further broadened by two works of German provenance. First there is the Duo concertant, Op. 129 of the Viennese pedagogue and piano virtuoso, Carl Czerny, which appeared around 1825. Czerny, an astonishingly prolific composer, was a student of Beethoven, whose piano sonatas he studied with the master himself. Then in the years 1821–23, Czerny was the teacher of Franz Liszt. Thus, he stands between Classic and Romantic. Nevertheless, of his compositions only a very small number have enjoyed a lasting popularity—for example, "The School of Velocity," "The School of Legato and Staccato," and "The School of Finger Dexterity" have carried on Czerny's reputation as "Europe's Piano Teacher in the first half of the nineteenth century." Facility, inclination toward large forms and the romantic joy in rushing sound inform the Duo concertant for Flute and Piano. Further, Czerny successully exploits the fullness of sound of the new grand piano, with preference for the extreme ranges and frequent use of the instrument's highest octaves. Moreover, it is to be expected that a virtuoso such as Czerny allows the intrusion of much passagework and rapidly swarming accompanimental figures. The work begins with an Allegro in G major, in sonata-form but without a clearly-defined subsidiary section; new themes seem to sprout from the main subject only to quickly pass on to others. A section in E minor in the development is tighter in construction and the restatement commences quite strongly, though here also the preference is for tonal effects over matters of design. A striking, short Scherzo leads to an Andantino grazioso in D major, whose theme is played with and varied in the course of the movement. At its close the main theme of the Finale is foreshadowed. This movement is a rondo, with clearly defined episodes in the favorite tradition of the Classical composers. There are some passages of a cheerful pastoral nature to be heard, such as one finds in the music of Schubert. But Czerny does not shy away from occasional use of forbidden harmonic clashes.

Konradin Kreutzer, native of the Black Forest, is known chiefly for his popular operettas (*Singspiele*), like *Das Nachtlager von Granada,* for his songs and male choruses. Though he is the oldest composer on this recording, his Sonata in G major, Op. 35 reveals quite strongly the essential nature of the Romantic spirit in music. A tender, exuberant, even blissful timbre pervades the work, the effects of the tremolos, glissando-like figures, arpeggios, running thirds all suggesting harp rather than piano. One is involuntarily reminded of E. T. A. Hoffmann, who preferred the ethereal harp to the all too well defined piano when making music. When he let these harp chords resound, distant magical realms opened up to him. The higher, poetic sphere is for the Romantic essential, and all art again falls to the task of raising the soul from the bare, earthly world to a union with distant spiritual realms.

from the German of Felix Buser

Günther Rumpel, native of Aarau (Switzerland), studied at the Zurich Conservatory with Andre Jaunet and then with Aurèle Nicolet. He was a winner at the Montreux International Competition and has held positions in orchestras in Hanover, Lucerne and Athens. His principal work now focuses around Zurich, where he is solo flutist in the Tonhalle Orchestra.

Stefi Andres has studied in Switzerland, Italy (Siena) and Great Britain (University of Durham). She has concertized widely in Western Europe, primarily with chamber ensembles and for radio broadcasts. Additionally, she teaches at the State School in Aarau.

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BARNABAS M. AHERN, C.P.
TALKS TO THE SISTERS

REV. BARNABAS M. AHERN, C.P.

The Rev. Barnabas M. Ahern, C.P., a Doctor of Sacred Scripture, served as one of the advisors to the Second Vatican Council in Rome. He was born February 18, 1915, and attended St. Patrick's parish school on Chicago's Southside. He entered the Passionate Preparatory Seminary in 1928 and was professed as a Passionist July 30, 1933.

He made his philosophy studies at St. Paul of the Cross Monastery, Detroit, and his theology at the Passionist Monasteries in Chicago and Louisville. He was ordained by Archbishop John A. Floersch, D.D., in Assumption Cathedral, Louisville, Kentucky, June 7, 1941. After ordination he was sent to various universities for post-graduate study. He holds a doctorate in scriptural study from the Biblical University in Rome, and also has studied in his major field in Palestine. Earlier he studied theology and languages at Catholic University, Washington, D.C.

His biblical scholarship is such that he is the only person in history to achieve a perfect score in the examination given by the Catholic Biblical Commission in Rome.

Father Ahern has taught Scripture at the Passionate Theologate, 1924 Newburg Road, Louisville, Kentucky. On November 6, 1962 he flew to Rome to begin work for the Council as an advisor. Father was editor of **Worship** and **The Bible Today.** In addition to his teaching, research and editorial work, he devotes much time to lectures on the Scriptures and to writing in both professional and popular journals. He authored the book, **New Horizons.**

In April, 1965, Father Ahern was appointed by Paul VI as consultor to the Pontifical Biblical Commission, the highest honor that can be paid to a biblical scholar by the Church. Since his return from the Council Father Ahern has been on the staff of St. Meinrad's Seminary, Indiana.

Father Ahern chatting with Rev. William J. Cogan, producer and director of ACTA Records.

RECORD 1
- Side 1 Personality in Religious Life
- Side 2 The Person of the Man-God

RECORD 2
- Side 1 The Perfect Christian Person
- Side 2 The Spirit of Prayer in Religious Life, Part I

RECORD 3
- Side 1 The Spirit of Prayer in Religious Life, Part II
- Side 2 The Apostolic Life of the Community

RECORD 4
- Side 1 The Apostolic Life of the Individual
- Side 2 Faith and Charity in Religious Life

Father Barnabas M. Ahern, C.P., addresses himself in these eight conferences to women religious. Father Ahern — biblical scholar, author, editor, teacher, adviser to bishops at the Second Vatican Council — is sensitive to the questions and problems, the challenges and hopes of "living in Christ" in the real world. What does it mean: "to be a person"? How can one fulfill oneself, grow in maturity in religious life? What can be the value of consecrated virginity in a world sensitive to the personal growth possible in marriage? Where . . . and how . . . does prayer "fit in" with a life of service to others? Do religious . . . in community and as individuals . . . say anything of value, anything of Christ, to a questioning world?

In these conferences, Fr. Ahern reaches out to what is before us, to what we can become in Christ. He enlightens with the richness of his insight, he challenges with the Word of the Lord. But, most of all, Fr. Barnabas encourages. Throughout these lectures, there predominates the motif of hope, of confidence in the power of Christ's spirit at work in us. He seems to say, "You can become the person Christ wants you to be, the person you really want to be. Sure, you can!"

Fr. Ahern looks backward to the pre-Conciliar Church, yet he lives in the present, in the midst of a pilgrim church. Led by the Spirit of Peace, of whom he often speaks, Fr. Ahern accepts in the concrete the humanness of the people of God. Faith for life and growth dominates these conferences, and so Fr. Ahern can accept the limitations of the past with humor and appreciation . . . and no embarrassment. He has no need to flay what went before, or lapse into a new triumphalism. Fr. Ahern draws no battle lines between conservative and liberal, traditionalist and modernist.

Thoroughly modern—to his finger tips—Fr. Ahern draws with great artistry on the Word of God to validate his vision. Beneath the beauty of poetic insight, in communicating the riches of biblical scholarship, despite the gentleness of his approach, Fr. Ahern asks a probing question which many—inside the convent, outside the convent, friends and foes—are asking of women religious: do you have anything of value to say to modern man? Fr. Ahern just doesn't lay bare the question. As prophet, he points a way.

Rev. George J. Kane
St. Mary of the Lake Seminary
Mundelein, Illinois

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Personnel:
Piano-Oscar Peterson, Bass-Sam Jones, Drums-Louis Hayes
Timbales-Marshall Thompson, Percussion-Harold Jones, Conga-Henley Gibson
SIDE 1
MAS QUE NADA
(J. Ben), Peer International Corp. (BMI) . . . 2:24
MANHA DE CARNAVAL
(L. Bonfa), Ross Jungnickel Inc. (ASCAP) . . . 3:41
CALL ME
(T. Hatch), Duchess Music Corp. (BMI) . . . 5:13
HOW INSENSITIVE
(A. C. Jobim-N. Gimbel-V. DeMoracs), Duchess Music Corp. (BMI) . . . 4:00
CARIOCA
(G. Kahn-E. Eliscu-V. Youmans), T. B. Harms Co. (ASCAP) . . . 4:27
SIDE 2
SOULVILLE SAMBA
(O. Peterson), Tomi Music (BMI Canada) . . . 2:22
AMANHA (Tomorrow)
(P. Bodner), R.F.D. Music Publishing Co., Inc. (ASCAP) . . . 4:20
MEDITATION
(A. C. Jobim-N. Gimbel-N. Mendonca), Duchess Music Corp. (BMI) . . . 4:11
SAMBA SENSITIVE
(O. Peterson), Tomi Music (BMI Canada) . . . 3:15
SAMBA DE ORFEO
(L. Bonfa), Ross Jungnickel Inc. (ASCAP) . . . 3:51
Recorded at Universal Studios, Chicago-December, 1966
Recording Engineer-Bob Kidder • Remix Engineer-Jack McMahon
Produced by Hal Mooney
Cover photo by Stan Malinowski
Album designed by Jim Schubert

There are several kinds of Oscar Peterson fans:

1. The Fanatics: this group stops in regularly at their neighborhood record store to make sure they haven't missed a new Peterson album or a re-release of a rare old one.
2. The Forgetters: in rummaging through their records for something they haven't played in a while, they re-discover the glory of Oscar Peterson; they too end up at the nearest record store to build up their Peterson collection.
3. The Luck-outs: these people accidentally acquire a Peterson disc left absent-mindedly on a bus bench. Upon playing it they're likely to call up their friends frantically and have them rush over to listen.
4. The Glommers: this group displays impeccable taste in which albums they borrow from friends, with no intention of returning them.
5. The Strollers: this type wanders in off the street to a nightclub where the Oscar Peterson Trio happens to be appearing.
6. The Pepsi Generation: this group, often quite young, is turned on to Peterson by their parents, their older brother, or their black-sheep uncle who once played trombone in Charlie Barnet's band.

It doesn't matter how you get to Oscar Peterson, so long as you get there. He plays the piano impossibly well. The only valid places to receive apathy on that point are factories where earplugs are manufactured and tested.

This album is something of a departure for Peterson. To his regular trio, Peterson has added a superb latin rhythm section, including the wonderfully relaxed Chicago drummer Marshall Thompson on timbales, Harold Jones on percussion, and Henley Gibson on conga. Because Peterson is a man who always knows precisely what he wants, he almost always gets it. "On this date I wanted to get a very open, nonrestrictive feeling," says the highly articulate Peterson, "so we didn't use any set arrangements. These songs are so valid musically that we didn't need much more than just the music and the musicians." From the cohesive sound these six men get, it's difficult to believe they've never worked together before. But the fact is that this is the Peterson Trio's first album using a latin rhythm section. Once more Peterson got what he went after, for as each tune builds its own thoughtful arc, the feeling of freedom is never lost.

There are few aspects of a record date which can take the heart out of a pianist faster than having to play a poor piano. Peterson, who has often had to play inferior instruments, got what he wanted this time. As a matter of fact, the piano used on this date is one which Peterson picked out for Universal Studios in Chicago over two years ago. When he arrived at Universal for this session, he was delighted to find "his" piano there, still in beautiful condition. Consequently he was pleased with the tone he was able to get on this album.

Long known as the leader of one of the tightest three-way groups in jazz, Peterson has been working with the present trio, featuring Sam Jones on bass and Louis Hayes on drums, for about a year. When a friend told me that this trio was capable of out-distancing earlier trios, even the Peterson / Ray Brown / Ed Thigpen Trio, I flatly denied the possibility. But it has happened. The new unit seems to have breathed new life into Peterson's playing and, if anything, the group is often even more exciting than its predecessors.

For this all-latin program, Peterson displays his customary taste in material, opening with the Brazilian Jorje Ben's powerful bossa nova, *Mas Que Nada.* Peterson adds new wonder to Luiz Bonfa's lovely *Manha De Carnaval,* opening alone with delicate chords voiced closely together, then gently widening to include other instruments, never once losing the fragile mood of the piece. Tony Hatch's *Call Me* is transposed into the Peterson Trio's happy, medium-tempo terms. Next is a tender reappraisal of Antonio Carlos Jobim's *How Insensitive.* Vincent Youmans' *Carioca,* taken at a tempo so quick that few artists besides Peterson could hope to swing in it, is a shortened version of an earlier arrangement. From the second chorus on, Peterson has one of his finest moments, performing a breathless grand tour of the keyboard, first with the right hand, then with both in open octaves, even modulating without breaking his flow.

The second side opens with a Peterson original, *Soulville Samba,* in which we see a glimpse of lilting humor. Next is Phil Bodner's lyrical *Amanha.* Jobim's *Meditation* then turns singularly pensive under Peterson's hands. *Samba Sensitive,* another pretty original, is a further indication that one of Peterson's least-heralded and most meaningful talents is song-writing. The final selection is Bonfa's light *Samba de Orfeo,* taken a bit faster and soaring a bit higher than one is accustomed to hearing.

So here we have the seasoned Oscar Peterson playing in a new setting. The album is like other Peterson albums in the way that one Michelangelo sculpture is like another: each is beautiful, but each describes beauty in a different way.

Morgan Ames
Contributing Editor,
High Fidelity Magazine

KNNILLSSONN

CPL1-2276

SIDE A

ALL I THINK ABOUT IS YOU (BMI)	4:04
I NEVER THOUGHT I'D GET THIS LONELY (BMI)	5:06
WHO DONE IT? (BMI)	5:20
LEAN ON ME (BMI)	2:51
GOIN' DOWN (BMI)	3:11

SIDE B

OLD BONES (BMI)	2:58
SWEET SURRENDER (BMI)	4:42
BLANKET FOR A SAIL (BMI)	2:33
LAUGHIN' MAN (BMI)	2:56
PERFECT DAY (BMI)	3:54

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SIDE ONE

"START IT ALL OVER AGAIN" 2:46
WRITER - RANDY SHAFFER
PUBLISHER - WOOD HALL PUB. CO. BMI

"I'LL GIVE YOU A LOVE THAT WILL LAST" 2:25
WRITER - MALCOLM J. McKINNEY
PUBLISHER - STAND YOUR GROUND MUSIC ASCAP

"HIGHER THAN HIGH" 4:15
WRITER - TOM MODI AND EARL E. GOODWIN
PUBLISHER - STUCKEY PUB. CO. BMI

"LOOK AHEAD" 3:54
WRITER - JOE LePAGE
PUBLISHER - HIDDEN RIVER BMI

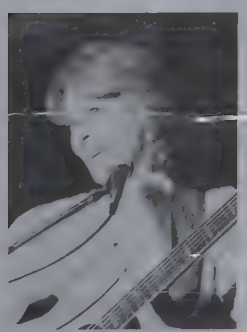
"HELLO LOVE" 2:25
WRITER - MALCOLM J. McKINNEY
PUBLISHER - STAND YOUR GROUND MUSIC, ASCAP

First I would like to thank the Gamblers, their Manager Larry Santos and their producer Bob McCracken for the honor of contributing to this, the Gamblers first album.

I was honored by being invited to the studio to hear the recording of this Album. What I heard sent cold chills down my spine. If you, like myself, enjoyed the Gamblers doing renditions of the Gatlin Brothers and Alabama's songs, then you are really in for a surprise! What I heard in that studio was a fresh new sound centered around original material.

The Gamblers talent, the artistic mastery of Bob McCracken, and the technical prowess of Normandy Sound have combined to create a great new album, I'm sure you'll enjoy.

Skip Logan
WHIM



SPECIAL THANKS TO:

NSAI Glenn Warren, Ann Stuckey, Maggie Cavender and all the writers of the songs in our album. Gary Farias, Ron Gamache, Valerie Berens, Larry Santos, Jimmie Crane, Jean Loring, Larry & Judy Costa, Dick Allen, Jim O'Brien, Skip Logan, Larry Musbrucker, Portsmouth Ramada, Inn, Noreen LePage, Judy Blais, & Dan O'Brien and all our fans for their support. "To our families we love you"

VERY SPECIAL THANKS TO:

Producer Bob McCracken for his patience kindness & understanding. Our Love and best wishes to Briana, Judy & Bob.

Recording Engineer: Tom Soares
Recorded at: Normandy Sd. Warren R.I.
Photography: Gary Farias
Lead Guitar: Gary Farias - Alive & Pickin
Art Direction Valerie Berens
Logo Design: Bill Morgan Assenet MA.
Management: Larry Santos
East Coast Country Promotions
78 Foote Street
Fall River, Mass. 02721

SIDE TWO

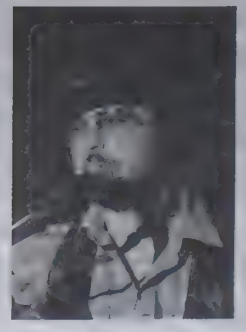
"SHE TAKES IT LIKE A WOMAN" 3:12
WRITER - MARK BARNES AND BOB McCRACKEN
PUBLISHER - WOOD HALL PUB. CO. BMI/
McCRACKEN MUSIC ASCAP

"AS LONG AS I HAVE YOU" 2:40
WRITER - DAVE LINDSEY
PUBLISHER - PEER SOUTHERN BMI

"FRIDAY NIGHT LOVER" 3:32
WRITER - JAMES BRITT
PUBLISHER - SESAC

"I LIKE TO BOOGIE" (SHE LOVES TO WALTZ) 2:49
WRITER - JOHN POTTS, TONY LINDAUER, MARK BARNES, BOB McCRACKEN
PUBLISHER - WOOD HALL PUB. CO. BMI/
McCRACKEN MUSIC ASCAP AND
PIECE OF THE ACTION MUSIC ASCAP

"JUST A VISION" 2:51
WRITER - JOE LePAGE AND ALICE LePAGE
PUBLISHER - HIDDEN RIVER BMI



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SIDE A

THE HISTORY OF DECENCY

HAPPY TO BE SERVING

The dominant whether be is there
Threatened
Cringes angry at self
But rely on resentment
Towards their own frown

And reaching is wanted
If nothing else to prove itself
Along one clean line
From knee to pounding chest

Nestle there with confidence
Able to walk right over
Just nestle there
Reach inside knowing

Bend it back
Happy to be serving
Your duty and your pleasure
BY your honor

FAWN MOUTH

Fixed
Fine
You're on the money
Before you've been allowed
The slightest indication

Undulate
Next thing you'll be a crackerjack
Fawn-mouthed
Demanding
Prey to knowing every little instant

Want to relay
Everything at once
The whole gamut
The very best of moaning

Share and in a mask
Pass away without the vital question
Young and gloomy
The least you could do to save the day

THE BULLET TRAIN

Follow your instincts
And become the greatest judge
In the world of character
You've always been right

Follow your instincts
And be streamlined
Like a silver bullet train
Speeding across a landscape
Of highly polished mirrors

The lone crewmember
You'd run the bullet train
With a vast complex of devices
Via remote control

You would know where to stop for the best
You would judge upgrades correctly
You would not pick up certain passengers

WE'VE GOT CLEARANCE

We've got clearance
Down down
The well-worn slide

'Zip
You are off turning into sommersaults
Can't decide whether to be friends
Or just do things together
So easy to think about it
Consideration with a certain verve

It's more a rendering than
Unto the merry via
Slept so well last night
You are all my mind
The tantrums and the bearhugs
The vivid stuff

Dolorosa
anything else

CAN'T SAY CAN'T

can't say can't
And no more puntes
Quit asking how long
Just stop for a second

No wriggling
No declarations
Give a short chopping gesture
Once
Twice
With no accompanying movement
It's all actually been offered

So on your toes
Trim the sails
Give another sort
Of short chopping it all
This time shaping rectangle
Into a glowing

On your toes and go speeding away
Trim the sails yet gestures
Powered by of short chopping
Other sorts

EVEN WITH THE ANGLES

Even with the angles
All of love is sung for now
Now let's fix on here
Fine focus

Trim to size
Pass it around
Only one of the snapshots
Apparently
Mainly for using up the film
Turn them over on your head

Can't sleep at night
Go through and try to
Take on fabricated memories
Often stands out
Nothing

So we shouldn't be surprised
All those loves
Photo-frozen into little groups
We put them
In such a way
Nothing is there

THREE CHEERS FOR LIFE

Can't penetrate
Ces lunettes de soleil
Whether watching this whole circus
Provided for the benefit
Or just reading on a spaceship
Going the other way

Flesh to fresh jargon
Now is the time jargon
Swept clear out in a torrent
Make a move ahead
Put the spot on

The most erotic thing
That's been seen in years
Almost a foregone conclusion

Three cheers for life
You know it's the shades
That we're offer
Magician
Just lingering there asking for it
Anything to kill
Some of the whole afternoon

NOTED WITH ROLLING EYES

Erratically personable
Yuks enough to forget bad
And fits of frenzy
Can't say sorry

deals

Resigned to probably would
Yearn for someone's final accu
Won't really be missed
Always intelligent
Will be there
Churning out hours in quality
Can't accept the attitude
Best described as experience
Ever away

be better
sadeion

Noted with rolling eyes
And some say
Not keeping a scrapbook

LET IT RUN ON

Let it run on
Until it's just so much abundance
Up to twenty complex messages a day
One can get lost in the common points

Take the wrong turn
At a cross reference
After all we're only turning the dial
Out for a Sunday afternoon's drive

There's a sign up ahead
For a new theme park
At the same time the ad
Comes in over the air

Just slow down in going past
Windows down
Turn up the volume
Until it hurts
Then slacks off
In a foreign language

LOOK FOR PRESENCE

Look for presence
And see this plug of physicality
Push off from steering clear between

Those sheer walls
Dotted outlines in the air
Beyond them bent back
Playing cards
Ridges of dots
Until they dissolve
Into a pen-and-ink drawing
Of a piece of dusky sky

WITHIN A SPECIFIC REGION

Long for laments
Then let it go at that
This is for the big kids
Not some holiday blowout
But a well-researched essay
On the architecture
Within a specific region

SAVE IT AND SURPRISE ME

It may not be everything
It may not even be enough
But save it for the anti-climax
And surprise me

Good shooting
You could make it if nothing else
Into a coffee-table book
Although it is obviously
Aside from that

ACTIVELY NO APOLOGIES

Now that things are squared away
All done up in frenetic red-on-white
Set about to catch the speed
Of the people walking by

Fantastical women
A lot of jerks
And the whole working world

TOO MANY WAVELENGTHS

Too many wavelengths
And just for the present
Had to be there
Curios
Make a few acted out laughs

Want to say Something
On Sobering prospects

And you see the room
Through it all
The couches and the lamps
The light in the kitchen
Other presences
Those plugs

Towards them
Then push away
As off the side of a swimming pool

Slip beneath the surface
Finally come up for air

Attention to the parapets
And arches
Clear as a skillful drawing
On a transparency
Where sadness is a quickly granted aside
It's a portrayal
A form of craft set aside again
Keep taking what's in front of you

Pile up
Spreading out
From that ever so tight
Not very well-lighted corner

Not necessarily more or less
You have the most vulnerable face

Where shadows could be bruises
Now lean back and sun yourself
Await the bucket of icewater
Pick up the paper
Tear it into narrow strips
Arrange them like a cage

Or an auto of the future
Or a flock of crows
Or end to end
Like the world's longest floating
Highway on the sea
Of the living room carpet

Actively no apologies
For trivialities
This time never quite used to
Tragical

So much nervous energy
Half-tried
Expending
Forever out of breath
Switch to blue
No stay with red
Interruption brushed off

Let's get back to yodeling
And the beach party music
Tied all up
In an ugly but neat little knot

Confidence wins out
Tidy up in retrospect
Intricate sets
Come out of there
Be the best in a long time

What it is
Is a precision-made mechanism
To serve where you need it
In all those fabulous places
Moving from one to another
Very slowly
The slower the better
Will all seem so fast

This
The object
A living thing in space

ABIDE WITH IT

Can't stand it
Can't less chances
Fattens
Thank you
Now we have to go

Just be you for five seconds
And it's chewing the celluloid

Baking
Taking
Only need to be half-heartedly
That's how easy this day is
Nothing to do
But ever the contest

Abide with it
Ride along on an afternoon's
Share of faith
Sights now set at interesting angles

I just want to be
Close
But disciplined
But probably best off
You're
That I start out thinking like that

GRIP THE BIG CHAIN

Grip the big chain
It's a tug of war
Sound the bells

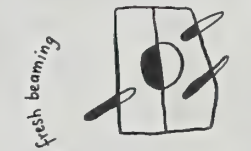
Belt of Silver light
Asunder
Points can touch
Sometimes and one wonders
Fresh wears off although
Some faster than others

Smooth
Smooth it out
Smooth it goes

Just want to be close
It can be so easy

MIGHT AS WELL TAKE THE PROVERBIAL

You never know who you could run into
Even drop to hide
The old personage
But ready to be



But heartily of fresh beaming
until we feel

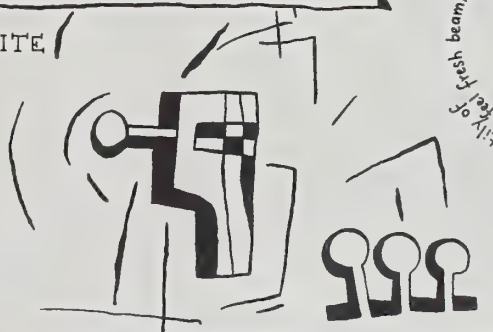
Upper-handing
Avoid the eyes of men
Might as well take the proverbial
As a term almost brutal in its sound
Exchange would be easy
If just to see you like this
Things would be reasonable
Measured by a certain grace
From your face tear layers of skin
As deception

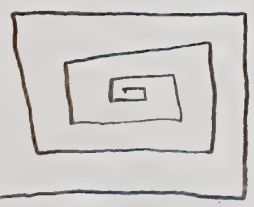
THE LATEST CLASSICAL FAVORITE

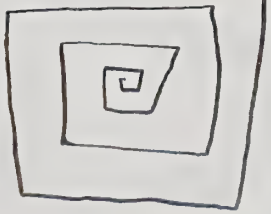
Inquiry
One bared
Turn towards thought
Off with the journal
The shade right here
In the cold clear sun
Step up to mathematics
Like a scythe breaking dates
Don't leave any room for mind-if's
Cappucino

Then work them all off
To the latest classical favorite
Radar picks up the faintest blips
Almost floating above the fields

Inching
Down the back
Into the mirage-like glistening
Where the water is deep







NOW THE NOOSE

Now the noose
And the worst
The tradition
Take the living lead

Do it
When they feel like it
But with nonchalance
And for most
Unsatisfying

Squander as fast as you can
you can please your closest friends

Now they sum up
A whole thing
It was like you were wasting your time
It's the Olympics
Not just the fish-like swims
But skewering half the officials
on your javelin

Shake it
And they turn to medals

FLIP HER ON GREAT

Flip her on great
And might as use the best sheet
For it's one night only
With the animal of your dreams

Probing at least
For the playful feints
Then resolute to
Simply do what it takes
Grim-faced grinning to the gunrack
And take up those ludicrous
Feather dusters
To arms

Call straightaway
With the congratulations
You may look it so good-natured

We're willing to
Bounce off
That irrepressible little swagger

THE 'WHOLE' GREAT UNRAVELING

On that
Let me just say
At best for me
You're only part
Of the whole great unraveling
Where even my duty dwells
This not quite protruding-cheek
Discipline

Lots of black uniforms
Silver-Flake boots
To keep you on your toes
That's just the sort
Of heel-grinding
One brief turn

And the whole floor breaks away
And you're winging towards the bright line
Fanning out like grains of wood

How the disseminating hooks up
To your disappearance

TUGGING WITH CHRISTENED FORCE

Muffled within the relative calm
Of the terrible grotto
Need not be pointed out
Liberated immediacy

Measured
Lowest
Among the middle
Deities
Put up range
For the season

Tugging
With christened force
Pulling out
The mother's mother quality

Darkest of glances
At revival
In the ritual
Music

SPECIAL PART OF BACKDROP

All suspended
Just outside the squinting of the eyes
The other place
Special part of
Backdrop
Reflected light
How can it be measured?

Barely visible
Whitish waverings
Yet refraining
From questions
Indeed
Want to see it through
Another fuel

A hope
A variation

Letting it wonder
In sparkle dust
Falling

SIDE B

OUT TO THE VARIOUS EDGES

ADMIT THE MURMURING

From the lack
As everyday
Avoided
Definitely
Welcomed

And underneath
Barren square

Worshipper of steaming springs
Of vanquished sadness
Freeing

And admit the murmuring

Though will not say
Soothing

Forget the water sealed by walls

Near as a birth in a light blue
Morning at liberty

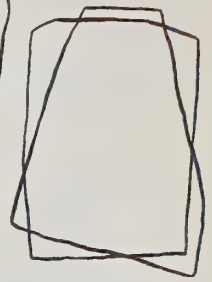
ALIEN QUALITIES IN BLOTCHES

Scratchiness
And bunching
Up!
License given
To the alertness
Of favorites

Alien qualities in blotches
Skin tumbling down in smooth folds
Unseen in pitch black patches
Piled dimly in the corner
Room in humility

Positive
As an outlet

Smoothing
In the loss of scent
Despite the basest wonder
Holding the breath



Triangular motion above
Bald nimbus

Cheered on in the
Transissance

EMBARRASSMENT FOR RIPENING

Back
The line
Where

Separation
Has things going
Embarrassment for ripening

Sober touches
Only

The workings of new machines
Close up
Blurring
Between cylinders
In deeper tones
Choose:

Spectrum
Movement
Distraction
Curious
Apparent weight-conscious

BUILDING TO INDICATIVE CHEERS

Needed
Sure time now
Swept
The barren parallel lines
Chugging
People to orange-flecked blue

How it would be decided all right
Building to indicative cheers

REASONINGS LAID OUT

Pauses
In greater intensity
Hanging there
As if momentarily
Supporting central characters
Details to commemorate concern

Satisfied
Ready
Fills out the room
Able now to share
Amid the dazzling
From that spot

Admissions
Opinions
Reasonings laid out
With confidence

WITH ALLNESS OF LIGHT

Whimsy
The grime and paint peeling
As five minutes mused
In the corners of the frame

Dangling pull
Graze
As the pane

Wheel around more frames
Literally and shrinking
Despite standard references
Escaping bubbles
Plate of hardened metal

Let down one notch
The thumb
Breathe

Thrust off with allness
Of light

OUT TO MAGNIFICENT SPECIMENS

Each with it's own size and shape
At minimum
Where lies technique
Packing
Clean-lined functional cases
Not definitely going
Running away

Ridges shifting
Along with the day
Slightly darker over there

Fixed in all their detail
Profiles inanimate
Out to magnificent specimens
Quivering
Through the very substance

Prepare notes as reminders
Scan over flashcards

PAST EPITOME

Past epitome
To leaping up in scale
Bend south
And suddenly familiar

Pass tug on intervals
Letting up to go on
Along the low
Winds past the
Tufted banks swirl
Collect between the water
Diagonal lines
Engraved
Of smoke rafters
Grief directions

Corners turn around
Mirrored

Panels come to rest
Barely
Glowing

SEPARATING THE COMMON

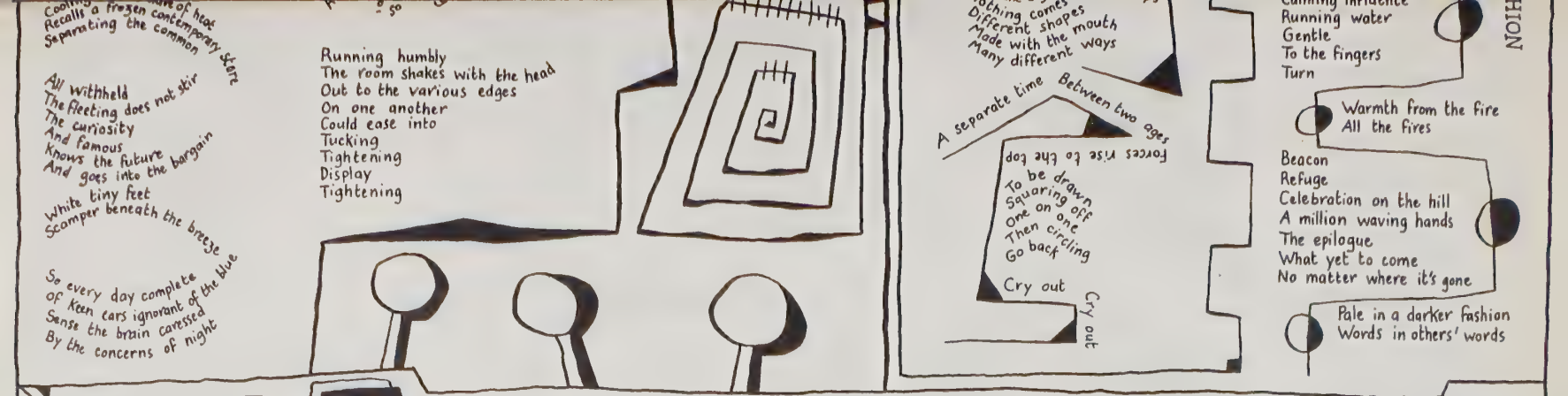
Overcast
Hard surface

TO BE DRAWN

Just the sight of moving lin

PALE IN A DARKER

Almost an instrument



A

THE HISTORY OF DECENCY

HAPPY TO BE SERVING
FAWN MOUTH
THE BULLET TRAIN
WE'VE GOT CLEARANCE
CAN'T SAY CAN'T
NOTED WITH ROLLING EYES
LET IT RUN ON
EVEN WITH THE ANGLES
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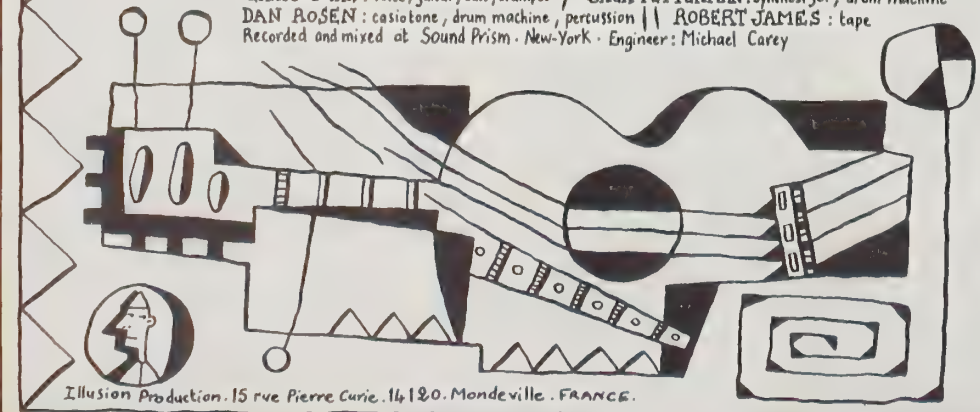
THE LATEST CLASSICAL FAVORITE
ABIDE WITH IT
GRIP THE BIG CHAIN
FLIP HER ON GREAT
THE WHOLE GREAT UNRAVELING
NOW THE NOOSE

CRAIG BURK : voice, guitar, bass, trumpet / JACK FETTERMAN : synthesizer, drum machine
DAN ROSEN : casiotone, drum machine, percussion || ROBERT JAMES : tape
Recorded and mixed at Sound Prism · New-York · Engineer : Michael Carey



Illusion Production. 15 rue Pierre Curie. 14120. Mondeville. FRANCE.

B

~~OUT TO THE VARIOUS EDGES~~

DRESS REHEARSAL STAMPEDE
ADMIT THE MURMURING
ALIEN QUALITIES IN BLOTCHES
WHILE ANTS ATE LUNCH
TUGGING WITH CHRISTENED FORCE
SPECIAL PART OF BACK DROP
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ITS SPECIAL MAGNET
WITH ALLNESS OF LIGHT
OUT TO MAGNIFICENT SPECIMENS
PAST EPITOME
AMPHIBIAN CHEF
TO BE DRAWN
PALE IN A DARKER FASHION

CRAIG BURK : voice, guitars, bass, miniature harp JACK FETTERMAN : Synthesizers
DAN ROSEN : synthesizers
Songs recorded at Sartrouville. France. Engineer : Gil Garenne
Instrumentals recorded at Alia Studios. New-York. Mixed at Avenue Recording. New-York. Engineer : Larry Buksbaum
Mastering : Translab. Paris. Cover art : BM Illusion. All songs by Craig Burk. ©1984 (The history of decency), ©1985 (out to the various edges). Instrumentals by Jack Fetterman and Dan Rosen. ©1986. An Illusion Production ©+℗ 1986
Merci à Lionel Jarlan, Jaco Chico

In cooperation with Alia Projects. Information : Alia Projects
425 East 9th street 3B
New york, NY 10009
U.S.A

Keys To Life

Melody House Recordings

MH-69

Stay Fit While You Sit

Keys To Life was created to give the individual, confined to sitting or limited movement, a well-rounded experience in physical fitness, muscle strengthening, fitness and coordination. Exercises are all done from a sitting position.

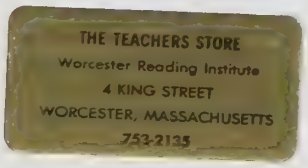
Delightful music accompaniment will motivate every individual, at any age level, to exercise. Verbal instructions are given along with the music.

Keys To Life

STYLE NUMBER MH - 69

Custom Pressed in U.S.A. LP 33 1/3 RPM

Instructions On Insert



SIDE ONE

1. Deep Breathing Exercise
2. Arms and Shoulders
3. Deep Breathing Exercise
4. Elbows, Forearms, Wrists & Fingers
5. Deep Breathing Exercise
6. Forearms, Wrists, Fingers
7. Legs and Hips
8. Deep Breathing Exercise
9. Hands and Fingers
10. Thumbs and Fingers
11.&12. Neck, Shoulders, Chest, Torso, & Eye
13.&14. Facial and Neck Muscles
15. Neck and Shoulders

SIDE TWO

16. Neck Exercises to Relax Tension
17. Nose and Facial Muscles
18. Eyes
19. Deep Breathing Exercise
20. Hips, Upper & Lower Legs, Ankles & Toes
21. Deep Breathing Exercise
22. Shoulders, Neck and Chin
23. Deep Breathing Exercise
24. Arms & Shoulders (Circling)
25. Shoulders, Pectorals and Arms (Wing Stretch)
26. Shoulders, Pectorals, and Arms (Wing Stretch and Spread)
27. Arms & Shoulders for Strength
28. Leg Marches & Scissor Action
29. Deep Breathing Exercise
30. Body Bending

Author: Dr. Betty Sue Benison, Professor - Texas Christian University - Health and Physical Education Department.

Exercise Consultant - Stanford Convalescent Centers, Inc., of Fort Worth.

Exercise Research Consultant - Southwest Medical School, Dallas, Texas.

Composer and Arranger: Annette Meyers, Assistant Professor - Texas Christian University Music Department.

Instrumentalists: Piano: Annette Meyers
Flute: Kelly Compton
Double Bass: Blyth Harrison
Narrator: Fred Cooper

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Melody House Publishing Co.
819 N. W. 92nd • Oklahoma City, Ok. 73114

Keys

Melody House Recordings

MH-69

EXERCISES

Side A

To Life

1. **Deep Breathing Exercise.**
   Sit tall.
   Inhale (through nose).
   "Hold" (continue to inhale).
   Exhale (through mouth).
   "Hold" (continue to exhale).
   Repeat.

2. **Arms and Shoulders.**
   Sit tall, arms relaxed at sides.
   Raise arms forward.
   Open arms wide.
   Raise arms and hands toward ceiling.
   Lower to starting position.
   Repeat.

3. **Deep Breathing Exercise. (Don't hold breath).**
   Inhale.
   "Hold" (continue to inhale).
   Exhale.
   "Hold" (continue to exhale).

4. **Elbows, Forearms, Wrists, and Fingers.**
   Sit tall, arms reaching forward, fingers extended, and palms facing downward.
   Palms up.
   Touch shoulders.
   Straighten arms forward.
   Turn palms down.

5. **Deep Breathing Exercise.**
   Inhale.
   Hold.
   Exhale.
   Hold.

6. **Forearms, Wrists, and Fingers.**
   Sit tall. Extend arms forward (shoulder height).
   Fingers are extended --- Palms down.
   Make a fist (Palms down).
   Palms up.
   Palms down.
   Extend fingers forward.

7. **Legs and Hips.**
   Sit tall. Legs are bent with feet on floor.
   Straighten legs as you raise feet off floor.
   Lower feet to floor.

8. **Deep Breathing Exercise.**
   Inhale.
   Hold (continue to inhale).
   Exhale.
   Hold (continue to exhale).

9. **Hands and Fingers.**
   Sit tall. Arms in front of you, elbows bent, palms facing down.
   Spread fingers apart.
   Close them together tightly.

10. **Thumbs and Fingers Exercise.**
    Sit tall. As though counting on your fingers, touch thumb to the index finger, then the middle finger, then the ring finger, then the small finger.
    First (index).
    Middle.
    Ring.
    Small.

11. **Neck, Shoulders, and Eyes.**
    Sit tall, with head erect.
    Look down at your lap.
    Look over right shoulder and down at floor behind you.
    Look down at your lap.
    Look over left shoulder at floor.

12. **Neck, Shoulders, Chest, Torso, and Eyes.**
    Sit tall, head erect, eyes focused forward.
    Look at left hip.
    Look up over right shoulder toward ceiling in back of you.
    Look at right hip.
    Look up over left shoulder toward ceiling.

EXERCISES 13 and 14, Facial and Neck Muscles.

13. Sit tall, head erect, eyes focused forward, hands relaxed in lap.
    Open mouth and eyes very wide, and hold for 8 beats.
    Close mouth and eyes tightly for 8 beats.

14. Tense neck muscles by lowering chin as you tighten neck muscles.
    Relax.
    Now lift chin and extend it forward and hold.
    Relax.

15. **Neck and Shoulders.**
    Sit tall and look forward (Be careful not to shrug shoulders on this exercise!).
    Bend neck to left side as though trying to touch left ear to left shoulder.
    Return head to straight forward position.
    Bend neck to right side, attempting to touch right ear to right shoulder.
    Return head to straight forward position.

Side B

16. Neck Exercise to Relax Tension.

Sit tall, head erect, hands relaxed in lap.
Turn head to look to right side.
Return head to forward position.
Turn head to look to left side.
Return head to forward position.
Lift head up and back, looking at ceiling.
Return head to forward position.
Look at floor.
Return to forward position.
Now - Circle head to the right - back - left - forward and down.
Circle again.

17. Nose and Facial Muscles.

Sit tall. First wrinkle up your nose as if you smell a skunk.
Hold.
Now relax.
Wrinkle.
Relax.

18. The Eyes

Sit tall. Focus eyes straight ahead.
Look right - left - up - down (Don't move head!).
Repeat 4 times.
Look up . . . close eyes . . . look down . . . close eyes.
Relax.

19. Deep Breathing Exercise. (Don't hold breath).

Inhale.
Hold (continue to inhale).
Exhale.
Hold (continue to exhale).

20. Hips, Upper Legs, Lower Legs, Ankles, and Toes.

Sit tall with feet on floor.
Straighten legs as you raise feet off floor.
Pull toes back toward face.
Point toes.
Return feet to floor.

21. Deep Breathing Exercise.

Inhale.
Hold (continue to inhale).
Exhale.
Hold (continue to inhale).

22. Shoulders, Neck, and Chin.

Sit tall, hands relaxed in lap.
Pull shoulders back.
Pull chin in.
Shrug shoulders high.
Push shoulders way back and down.
Repeat.

23. Deep Breathing Exercise.

Inhale.
Hold (continue to inhale).
Exhale.
Hold (continue to exhale).

24. Arms and Shoulders (Circling).

Sit tall with arms open wide at shoulder height.
Slowly circle arms backward describing a small circle - - bigger - - larger - - larger.

25. Shoulders, Pectorals, and Arms (Wing Stretch).

Sit tall with arms raised sideward, shoulder height.
Bend elbows so that fists touch chest as though you are making wings.
Stretch elbows back (as though attempting to touch elbows together in back of you.)
Hold.
Return to starting position.
Relax.

26. Shoulders, Pectorals, and Arms (Wing Stretch and Spread).

Sit tall with arms raised sideward.
Bend elbows so that fists touch chest (as though you are making wings).
Draw arms back as though trying to touch elbows together in back.
Stretch arms diagonally up and back, reaching as far as you can (like spreading your wings).
Return to wing - stretch position.
Relax.
Wing stretch - - spread - - stretch - - relax.

27. Arms and Shoulders for Strength.

Sit tall, head erect, elbows bent and alongside body, fist touching in front of chest.
Slowly but forcefully thrust arms forward.
Return fists to chest.
Thrust arms sideward - - shoulder height.
Return fists to chest.

28. Leg Marches and Scissor Action (For Legs and Hips).

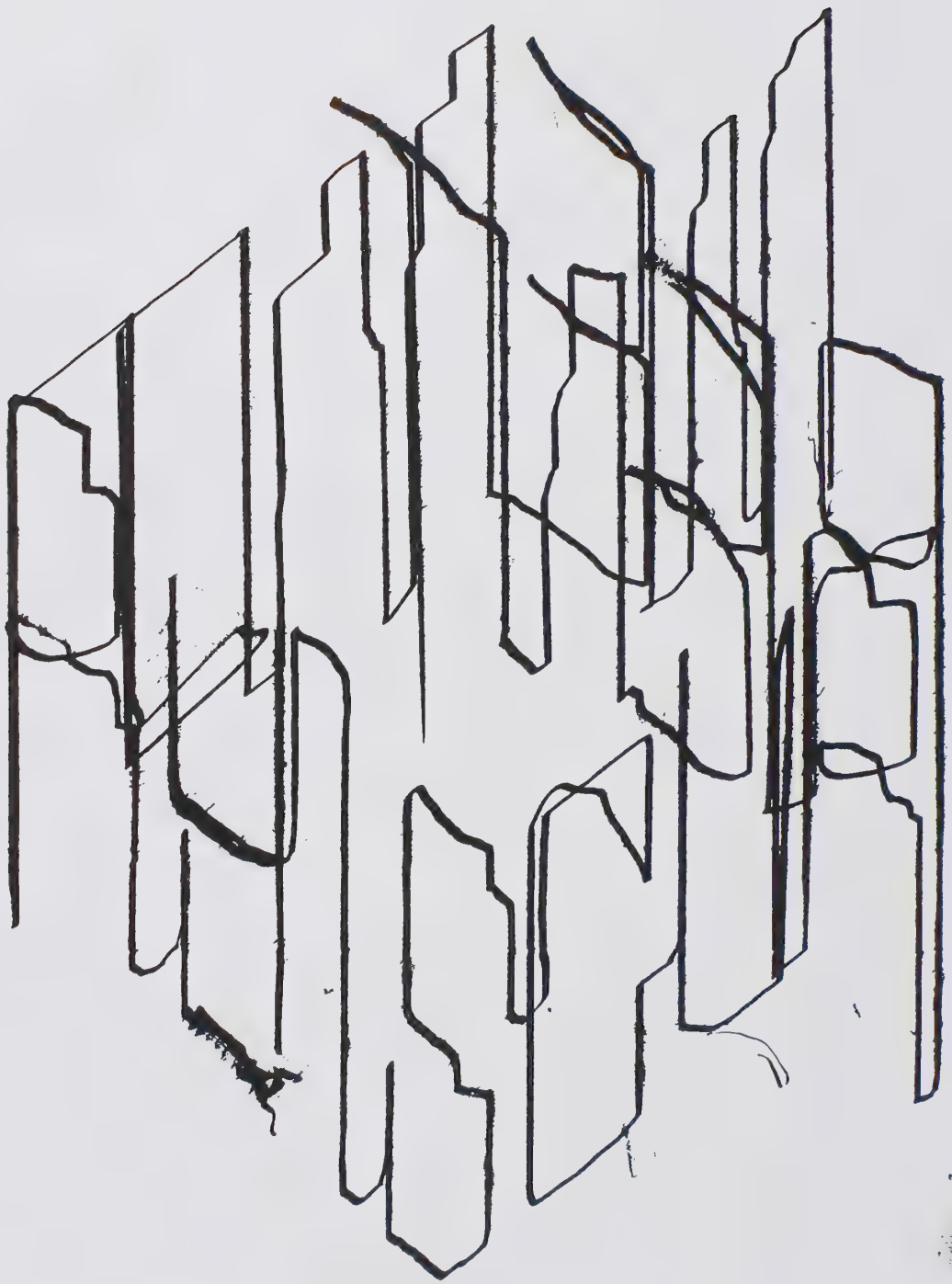
Sit tall with feet on floor.
Alternately lift right and
left feet from floor as in marching.
Left -- Right -- Left -- Right.
Then, keeping legs straight,
Raise right foot and then while lowering right foot,
Raise the straight left foot and leg (as in a scissors action) - -
Right -- Left -- Right -- Left.

29. Deep Breathing Exercise.

Inhale.
Hold (continue to inhale).
Exhale.
Hold (continue to exhale).

30. Body Bending

Sit straight with hands on hips.
Bend body directly to the right, then
Return to the straight position.
Then bend to the left.
Return to the straight position.
Repeat.



Rick Myers

Obstacle #79: MEMORY IS CURRENT

Side A

1: LAURIE'S ARRIVAL. During the process of turning a collapsing cabin into my studio, the nearby metal engineering company threaded two steel rods to hold the walls together. 2: CORNER OF A ROOM WITH SOUND. I was looking to use a player piano, to obstruct the spaces on a piano roll and, in a way, cast and dislodge time. 3: DISARRAY SEQUENCE. I was testing casting Obstacles, using xerographic toner, carbon black powder, and ash from the studio stove. The owner of the engineering company agreed to lend me machined metal parts to use as moulds.

Side B

1: PNEUMATICS. When picking up the moulds at the engineering company, since being there for the steel rods, there was now a player piano in the hallway. I mentioned the piano roll obstructions, and the owner gave me two piano rolls and permission to record in the company building. 2: VOICE CORRESPONDENCE. The first piano roll was obstructed using adhesive tape cut to widths based on distances between the existing spaces on the roll, which were then dislodged. The second piano roll was obstructed using tape based on an existing drawing in which a pencil held in my left hand interrupted the movement of a pencil held in my right hand. 3: MEMORY IS CURRENT.

The punched notations on the piano rolls were interrupted with tape using two methods. On the first roll, spaces wider than 2.3mm and narrower than 23mm between the existing holes were dislodged (17th June 2019 – 23rd January 2021). The second piano roll was disrupted based on an Obstructed Drawing of 26 X's + /- (24th January 2021).

Performed and recorded at Easthampton Machine and Tool using a player piano, the modified rolls, and a transducer, and edited at the Cabin Studio, Easthampton, Mass., in January and February 2021, by Rick Myers. Mastered by Carl Saff.

Thank you to Chris and Laurie Heon at Easthampton Machine and Tool for being so accommodating and supportive of this project, Jake Meginsky for transducer consultation, Matt Krefting for related collaborations, and Bill Nace for supporting this project since our first conversation about it in 2017.

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OPEN MOUTH RECORDS OM68

Edition of 250 copies

OSSIE SCOTT

My Love

OSSIE SCOTT

My Way

Stereo

SIDE 1

1. THIS FEELING
2. YOU ARE EVERYTHING
3. MY WAY
4. DON'T CLOSE THE DOOR
5. DELIGHTED LADY

SIDE 2

1. PLEADING
2. MORE THAN ONE REASON
3. DEAREST ONE
4. UNDERSTANDING
5. YOU WILL NEVER KNOW

Produced & arranged by Bunny Lee
Special thanks to the following musicians

Bass—Robert Shakespear
Drums—Sly Dunbar/Santa Davis
Rhythm Guitar—Tony Chin
Lead Guitar—Chinner Smith
Piano—Keith Sterling
Organ—Winston Wright
Sax—Ossie Scott

STOLEN (Studio) MOMENTS
Jeff Landrock

STOLEN STUDIO MOMENTS

THE THIEF: JEFF LANDROCK - guitars, bass, real drums, make-believe drums, piano, synths, vocals, and the honest face that conned ...

THE VICTIMS: (in order of appearance)
TOM DALY -- owner of *FISHTRAKS RECORDING STUDIO (thanks for the key!)*
SUS -- *stolen* from an illustrious engineering career & forced to play drums & sing back-up
JOE BRIEN -- *stolen* from *THE KOPTERZ (buy their records!)*
GREGG MANGIAFICO -- *stolen* from the NYC session scene while vacationing in Maine
JIM MACDOUGALL -- *stolen* from *JIMMY & THE JAM (buy their cassette!)*
ED GERHARD -- *stolen* while waiting for cassette copies of his LP *(buy it!)*
SALLY KROWN -- *stolen* from *SALLY & THE SOPHISTICATZ (buy their records!)*
CHRIS BILLIAS -- *stolen* from *JOPLIN HART (buy their record!)*
NANCY LANDROCHE -- who has *stolen* my heart
MARC DESISTO -- *stolen* from A&M Recording Studios in L.A.
LINDSAY LANDROCHE -- *(stealing is a naughty way to make a record)*

ALL STOLEN PERSONNEL WERE EVENTUALLY RETURNED TO THEIR RIGHTFUL OWNERS IN THEIR ORIGINAL CRATES IN GOOD CONDITION

SIDE 1

FAT THINGS THAT FLY * HELP ME OUT LORRAINE * CONVINCE YOURSELF * WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF? * NANCY * I MAY BE WRONG * MONEY

SIDE 2

RUN AWAY * KEYS TO YOUR CASTLE * THROUGH MY WINDOW * SCENES FROM YOUR LIFE * IF IT MATTERED * HEY HEY HEY * LULLABY FOR LINDSAY

All songs produced, engineered & composed by Jeff Landrock
℗©Landrock Music

Photography by Ralph Morang

Thanks to J. Dennis Robinson, Bob Parry, Matthew Jensen, Bill Lofefski, and everyone who promised to buy this LP *(Tom Daly gets his free)*

Manufactured by ROOOS RECORDS 733A Rt 236, Berwick ME 03901

RR-034

STOLEN (Studio) MOMENTS

SIDE ONE

FAT THINGS THAT FLY

HEY YOU KNOW I HAD A DREAM THAT SCARED THE SHEETS OFF OF ME
IT WAS A PRETTY NIGHT WITH NORTHERN LIGHTS
AND STARS SHOOTING THROUGH THE GALAXY
WHEN SOMETHING ELSE CAUGHT MY EYE
COMING DOWN FROM THE SKY

IT WAS BIG - IT WAS GREEN - IT WAS MEAN -
LIKE SOMETHING I HAD NEVER SEEN
IT STARTED TO DIVE AND ATTEMPTED TO MAKE
A FLAT FOOL OUT OF ME
AND EVER SINCE THAT NIGHT
I'VE HAD A STRANGE AND TERRIBLE FRIGHT - - - - OF

FAT THINGS THAT FLY FAT THINGS THAT FLY
FAT THINGS THAT FLY HIGH HIGH

WON'T SOMEBODY PLEASE BELIEVE ME -
SOMETHING UP THERE'S TRYING TO REACH ME
YOU LOOK AT ME LIKE I'M INSANE

HEAVEN HELP ME HOLD TOGETHER -
DON'T LET THIS GO ON FOREVER
MAKE ME STOP BELIEVING MY EYES

TELL ME HOW THEY KNOW MY NAME AND WHAT IT IS
THEY WANT WITH ME
AND HOW THEY'RE GONNA TAKE IT WHEN I TELL THEM
THAT I DON'T ENJOY THEIR COMPANY
BECAUSE THEY LAUGH AT ME WHEN THEY BUZZ BY
SO NOW YOU KNOW THE REASON WHY - - - - I HATE THOSE

FAT THINGS THAT FLY FAT THINGS THAT FLY
FAT THINGS THAT FLY HIGH HIGH

WON'T SOMEBODY PLEASE BELIEVE ME -
SOMETHING UP THERE'S TRYING TO REACH ME
YOU LOOK AT ME LIKE I'M INSANE

drums, back-up vocals and production assistance - Sus
guitar solos - Joe Brien

HELP ME OUT LORRAINE

EVERY DAY I GET THE FEELING THAT I'M MAKING THE CHANGE
THEN EVERY NIGHT I FIND THE SITUATION THE SAME
OH YEAH FOR YEARS IT'S BEEN THE ONLY THING
THAT'S EVER STOPPED THE PAIN
YOU GOTTA HELP ME OUT LORRAINE

EVERY AFTERNOON YOU'LL SEE ME DRIVING 'ROUND IN MY CAR
YOU KNOW EVENTUALLY YOU'LL FIND ME DRUNK IN SOME BAR
UNTIL YOU CAME ALONG THE BOTTLE
HAD BEEN MY ONLY FRIEND
YOU GOTTA HELP ME OUT AGAIN

FRIDAY NIGHT HAS COME TO HAVE NO SPECIAL MEANING AT ALL
ANOTHER NIGHT ANOTHER FIGHT ANOTHER BRAWL
BUSTING UP MY NOSE AS I
RUN INTO A WALL
YOU GOTTA HELP ME OUT LORRAINE

ONCE UPON A TIME I WOULD HAVE TOLD YOU
IF I COULD HAVE RECALLED
BUT NOW IT SEEMS SO HARD TO FACE ANOTHER WITHDRAWAL
IT SEEMS THE ONLY THING THAT'S LEFT TO SAY IS
DAMN THIS ALCOHOL

AND IF I MAKE IT HOME YOU'LL FIND ME
CRAWLING 'ROUND IN THE HALL
I HOPE I GET INSIDE BEFORE THE WATERFALL
I'M IN TERRIBLE SHAPE YOU KNOW
I NEED AN OVERHAUL
YOU GOTTA HELP ME OUT LORRAINE

CONVINCE YOURSELF

CONVINCE YOURSELF YOU'RE NOT TO BLAME
YOU'LL DO ALRIGHT ADMITTING NOTHING
JUST TELL YOURSELF YOU CAN'T CAUSE NO ONE PAIN
YOU'D NEVER FEEL THE SAME

CONVINCE YOURSELF THAT YOU AIN'T CRAZY
EVERY HUMAN BEING ACTS AND FEELS THIS WAY
CONVINCE YOURSELF YOUR LIFE MEANT SOMETHING
TO SOMEONE ELSE ALONG THE WAY

CONVINCE YOURSELF THAT NOTHING HAS TO MATTER
IF YOU NEVER HAVE TO FEEL THE POURING RAIN

CONVINCE YOURSELF YOU'RE STILL THE SAME
AND NO AMOUNT OF PAIN IS EVER GONNA CHANGE YOU
YOU'VE PAID YOUR DUES OUT ON THE OUTSIDE
YOU'VE EARNED THE RIGHT TO HIDE

CONVINCE YOURSELF THAT YOU NEED NO ONE BEHIND YOU
IF THAT MEANS THAT SOMEONE ELSE MIGHT BLOCK YOUR WAY

CONVINCE YOURSELF YOU'RE NOT TO BLAME
YOU'LL DO ALRIGHT ADMITTING NOTHING
JUST TELL YOURSELF YOU CAN'T CAUSE NO ONE PAIN
YOU'D NEVER BE THE SAME

piano & synthesizers - Gregg Mangiafico

WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF?

STEP INSIDE MY OFFICE JONES AND CLOSE THE DOOR
TAKE A CHAIR AND POUR A DRINK
I GUESS YOU'RE WONDERING WHY I WENT
AND CALLED YOU IN HERE FOR
I WANT TO TELL YOU YOU'RE A FINE YOUNG MAN
YOU'VE BEEN WORKING HERE A LONG TIME
AND YOU'VE ALWAYS DONE THE BEST YOU CAN

YOUR SUPERVISOR TELLS ME YOU'RE O.K.
MANAGERIAL MATERIAL -
HE HINTS YOU MIGHT DESERVE A BIG INCREASE IN PAY
BUT LISTEN JONES - THERE'S SOMETHING ON MY MIND
YOU'VE BEEN WORKING MUCH TOO HARD
AND MY CONCERN HAS PUT ME IN A BIND

WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF?
DISCOVER LIFE WITHOUT THE OLD OFFICE GRIND
WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF?
ENJOY YOURSELF WHILE YOU STILL HAVE TIME

DON'T TAKE THE PRESSURES OF THE CORPORATE LIFE
YOU'LL HAVE PROBLEMS WITH YOUR DRINKING AND YOUR ULCERS
AND YOU'LL NEVER SEE THE KIDS AND WIFE
SO TAKE YOUR SEVERANCE PAY AND GO HAVE A BALL
WHEN IT RUNS OUT DON'T FEEL BAD
YOU CAN ALWAYS TAKE A FEW ODD JOBS

WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF?
YOU DON'T HAVE TO BE SO RICH TO FEEL SO ALIVE
WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF?
CLEAN OUT YOUR OFFICE BY TOMORROW AT FIVE

DON'T LOOK SO SHAKEN UP - YOU'VE GOT IT MADE
WHILE YOUR BUDDIES SWEAT IT OUT
YOU CAN BE SITTING IN THE PARK OR LYING IN THE SHADE
DON'T EVEN WORRY ABOUT WHAT'S LEFT UNDONE
I GOT MY KID JUST OUT OF COLLEGE
HE CAN PICK UP WHERE YOU'RE LEAVING OFF

GO ON AND TAKE THE REST OF YOUR LIFE OFF
YOU'LL HAVE A GREAT TIME AS A POOR ARTY YO-YO
GO ON AND TAKE THE REST OF YOUR LIFE OFF
BUT FIRST FILL IN JUNIOR WITH THE DETAILS OF THE JOB

NANCY

NANCY (wake up) IT'S ONLY ME
DID YOU SLEEP ALRIGHT?
HOW'S THAT TUMMY OF YOURS? WE'VE SUCH A TREASURE IN STORE

AND NANCY WILL HE LOOK LIKE ME?
WILL SHE BE LIKE YOU?
WILL HE LOOK LIKE YOU? WILL SHE BE LIKE ME?

AND NANCY YOU'RE EVERYTHING I WANT OUR KID TO BE
YOU'LL NEVER TOP THIS GIFT YOU'RE GIVING ME

BABY YOUR DADDY'S HOME
HOW'S YOUR LITTLE WORLD?
HOW'S MY TOUGH LITTLE GUY? HOW'S MY SWEET LITTLE GIRL?
AND BABY GIVE MOM A KICK FROM ME
I'LL GIVE A KISS FROM YOU
JUST TO SHOW HER YOU'RE REAL - DO WE TWO HAVE A DEAL?

AND BABY - DON'T YOU BE AFRAID TO MAKE YOUR WAY OUTSIDE
YOUR MOM AND I WILL TRY TO FILL YOUR LIFE WITH SMILES
AND UNDERSTAND THAT LITTLE TEARS MAY SOMETIMES FILL YOUR EYES
SO PLEASE DON'T EVER FEEL YOU HAVE TO HIDE

AND NANCY - WHAT DO WE DO WHEN BABY PULLS THE PUPPY'S TAIL?
AND HAPPINESS MEANS SNEAKING BY AND CLIMBING UP THE STAIRS?
AND MOM BECOMES THE WORRY-MONSTER AND DAD'S A BIG OLD BEAR?
REMEMBER KID - IT'S JUST BECAUSE WE CARE

NANCY YOU AND OUR BABY
GO ON BACK TO SLEEP
GET THE REST THAT YOU NEED - WISH YOU BOTH PLEASANT DREAMS
AND MEANWHILE I'LL BE AT YOUR SIDES
LOOKING THROUGH THESE EYES
WATCHING TWO OF YOU MAKING DREAMS COME TRUE

I MAY BE WRONG

EMPTY GLASSES SIT AT OUR FINGERTIPS
WAITING FOR ANOTHER SUNRISE
ANOTHER RENDEZVOUS ON THESE WORN-OUT STOOLS
THE JUKE BOX FILLS THE ROOM WITH IT'S LIES

I DON'T REALLY KNOW IF I WANNA GO
BUT IT SEEMS THAT THERE'S NO REASON TO STAY
WELL I STAYED LAST NIGHT BUT IT WASN'T RIGHT
I GOTTA GET A TICKET TODAY

WELL I MAY BE WRONG FOR MOVING ON
AND LEAVING YOU THIS WAY
BUT I CAN'T HESITATE
MY HEART TENDS TO BREAK WHEN I PAUSE

DON'T KNOW WHERE I'M AIMED ONCE I BOARD THIS TRAIN
BUT WHEN I GET THERE I MAY GIVE YOU A CALL
I'M GONNA RIDE THAT LINE DOWN TO MY LAST DIME
I'M USED TO BEDDING DOWN WHERE I FALL

WELL I MAY BE WRONG FOR MOVING ON
AND LEAVING YOU THIS WAY
BUT IF IT'S GONNA RAIN
I'D RATHER BE DRY ON THAT TRAIN

YOU KNOW I'VE ALWAYS SAID WHAT'S BEEN IN MY HEAD
LORD KNOW I'VE NEVER TOLD YOU NO LIES
BUT BABY WHAT I SEE STARTS TO WORRY ME
THERE'S SOMETHING THAT YOU'RE NEEDING TO HIDE

IT MAY BE MY PRIDE THAT MAKES ME TAKE THIS RIDE
I'M NOT ABOUT TO GET ON MY KNEES
SO I'LL LEAVE THIS TOWN DESPERATION BOUND
I'LL NEVER HAVE THE FAITH YOU HAVE IN ME

WELL I MAY BE WRONG HANGING ON SO LONG
I KNEW I'D HAVE TO LEAVE
I'M GUARDING MY HEART IT'S BEST THAT I KEEP IT TO ME

WELL I MAY BE WRONG FOR MOVING ON
AND LEAVING YOU THIS WAY
BUT I CAN'T HESITATE
MY HEART TENDS TO BREAK WHEN I PAUSE

WELL I MAY BE WRONG FOR MOVING ON
AND LEAVING YOU THIS WAY
BUT IF IT'S GONNA RAIN
I'D RATHER BE DRY ON THAT TRAIN

piano - Jim MacDougall
slide guitar - Ed Gerhard

MONEY

SOMETHING'S TAKING OVER - IT'S NOT LIKE US TO GO ON THIS WAY
SO BE BRAVE - WE CAN BREAK THE CHAIN IF WE TRY
NO ONE COULD BLAME US

HOLD ON JUST AS TIGHTLY
AS THE NIGHT WE TALKED OURSELVES AROUND
WITH NO WORDS EVER SPOKEN AS WE LAY
ON SNOW-WHITE PLEASANT DREAMS .. DREAM

WHO CARES IF THE AMERICAN DREAM
LEFT US WITH HOLES IN OUR POCKETS
AND A COLLEGE DEGREE
SO WHAT WE'LL LET THE BILLS PILE UP AND THEY'LL BE PUT TO
GOOD USE
WE'LL STUFF THE HOLE IN THE COUCH

THEY SAY IT'S ONLY MONEY
THIS TIME IT'S NOT SO FUNNY
WHAT ARE WE GONNA DO? WHAT ARE WE GONNA DO?

DON'T DARE TO ANSWER THE DOOR
MIGHT BE THE REPO MAN
TO TAKE AWAY SOME MORE
DON'T CARE IF THEY SHUT OFF THE PHONES
THE ONLY CALLS THAT WE GET
ARE FROM OUR CREDITORS

LET'S VACUUM OUT THE CHEVY
MAYBE WE'LL FIND SOME PENNIES
WHAT ARE WE GONNA DO? WHAT ARE WE GONNA DO?

MONEY! MONEY! MONEY! .....

THE LANDLORD'S WEEPIN' LOAN SHARK'S GOT A GUN
AND THE TIME SHARING MAN IS TRYING TO SELL ME SOME FUN
THE HEALTH INSURANCE MAN IS COUNTING THE DAYS
'TIL HE CAN CANCEL ME OUT BEFORE I PUT IN MY CLAIM

THE INTEREST'S ADDING UP SO FAST IT MAKES MY HEAD SWIM
AT TWENTY-ONE PERCENT THERE AIN'T NO WAY I CAN WIN
I CAN'T TALK TO WELFARE CAUSE I'M EARNING TOO MUCH
I CAN'T TALK TO THE BANK BECAUSE I DON'T MAKE ENOUGH ....

MONEY! MONEY! MONEY!

SIDE TWO

RUN AWAY

WHEN YOU'RE WRONG - YOU'RE WRONG
WHEN I'M RIGHT - YOU LIKE TO FIGHT
AND IF YOU EVER HAVE ANOTHER THOUGHT ABOUT IT
YOU MIGHT COME DOWN TO EARTH AND SEE THE LIGHT

WHEN YOU HIT - YOU HIT HARD
I GIVE AN INCH - YOU TAKE A YARD
AND THERE'S NOTHING ANYBODY CAN SAY TO PERSUADE YOU
THAT SOMEDAY YOU MIGHT HAVE TO CHANGE YOUR MIND

RUN AWAY I'VE GOT A LOT TO SAY
BUT YOU NEVER LISTEN ANYWAY
HIDE AWAY DON'T LET THE LIGHT OF DAY
SHINE ITS LIGHT ON WHAT YOU DON'T WANT TO SEE

YOU CAN BE SWEET - IF YOU LIKE
YOU CAN CUT - LIKE A KNIFE
YOU CAN TAKE ME IN YOUR ARMS YOU CAN DESTROY MY EGO
YOU CAN MAKE IT WRONG OR MAKE IT RIGHT

RUN AWAY LEAVE EVERYTHING BEHIND
MAYBE THEN WE'LL HAVE SOME PEACE OF MIND
RUN AWAY THIS HAPPENS EVERY TIME
HOPE YOU FIND THE SCENE YOU'RE HOPING TO FIND

TURN OFF YOUR TEMPER
BEFORE YOU GO TOO FAR
I KNOW WHO I AM AND WHAT YOU ARE

(repeat first chorus)

TURN UP THE FIRE
LET EVERYBODY SEE
THAT I WAS MADE FOR YOU AND YOU FOR ME

YOU'VE GOT THAT LOOK - IN YOUR EYES
SAYS YOU'VE MADE - UP YOUR MIND
BUT IF YOU CHANGE IT AND YOU'RE NEEDING SOMEONE TO HOLD YOU
YOU KNOW WHERE I'LL BE STAYING TONIGHT

RUN AWAY I'M RIGHT BEHIND YOU DEAR
'CUZ I'M NOBODY WITHOUT YOU NEAR
RUN AWAY IF THAT'S ALL YOU CAN DO
BUT I'D NEVER RUN AWAY WITHOUT YOU

RUN AWAY .....

KEYS TO YOUR CASTLE

TELL ME YOU'RE MINE LET THE SUN SHINE ON ME
WAS IT ALWAYS A GAME YOU NEVER BELIEVED
OR IS IT ME

AND NOW THAT YOU'RE HERE ALL MY SENSES SEEM TO HAVE CLEARED
ALL THE DAYS THAT YOU STAYED WHEN NO ONE CAME NEAR

YOU SAY I'M RIGHT WHEN I'M WRONG
YOU HELP ME CARRY ON
YOU GAVE ME KEYS TO YOUR CASTLE
I'M SO GLAD YOU'RE AROUND
CAN'T BELIEVE WHAT I'VE FOUND IN YOU

YOU TAKE MY HAND WHEN I'M SCARED
I TURN AROUND AND YOU'RE THERE
YOU GAVE ME KEYS TO YOUR CASTLE
I'M SO GLAD YOU'RE AROUND
CAN'T BELIEVE WHAT I'VE FOUND IN YOU

TELL ME YOU'RE MINE LET THE SUN SHINE ON ME
WAS IT ALWAYS A GAME YOU NEVER BELIEVED
OR IS IT ME

lead & back-up vocals - Sally Krown
piano & synthesizers - Gregg Mangiafico
drums & back up vocals - Sus

THROUGH MY WINDOW

HOW MANY TIMES DID I LOOK OUT MY WINDOW TO SEE YOU
LOOKING SO FINE DROVE ME OUT OF MY MIND
WAS DYING TO MEET YOU

AND NOW THAT WE'RE ONE MY THRILLS NO LONGER COME
THROUGH A WINDOW
THIS TIME IS FOR US AND THINGS ARE LOOKING UP
MY LOVE IS UNDYING

YOU WON'T LET ME DOWN
FEEL YOUR LOVE ALL AROUND ME

SO DON'T BE AFRAID
'CUZ I'LL ALWAYS BE STAYING BESIDE YOU
I THINK THAT YOU KNOW I'LL NEVER LET GO
YOU'LL BE WITH ME ALWAYS

EVERYONE SAID I WAS WASTING MY TIME
TRYING TO CLAIM YOU FOR MINE
YOU WERE THE ONE EVERY BOY IN TOWN WANTED
SO IT MUST HAVE BEEN CHANCE
THAT YOU HAPPENED TO GLANCE
THROUGH MY WINDOW

SO DON'T BE AFRAID
'CUZ I'LL ALWAYS BE STAYING BESIDE YOU
I THINK THAT YOU KNOW I CAN'T EVER LET GO
YOU'LL BE WITH ME ALWAYS

synthesizers - Chris Billias
back-up vocals - Nancy Landroche

SCENES FROM YOUR LIFE

HERE ARE JUST A FEW OF THE THINGS THAT I'VE BEEN THINKING 'BOUT LATELY THERE'S NOTHING REALLY HEAVY AND THERE'S NOTHING THERE THAT WORRIES ME GREATLY AND NOW'S THE PERFECT TIME TO TAKE ADVANTAGE OF THIS OPPORTUNITY TO TELL YOU JUST A FEW OF THE THINGS THAT I'VE BEEN THINKING 'BOUT LATELY

I REMEMBER CATHOLIC SCHOOL THE NUNS WERE MASTERS OF THE RULER ATTACK GROWN WOMEN DRESSED LIKE ZORRO SO US LITTLE KIDS WERE 'FRAID TO HIT BACK I ONLY HIT BACK ONCE BUT NEVER MADE IT PAST THE 8TH GRADE GOONS AFTER THAT I GOT MY CHRISTIAN EDUCATION IN THE PUBLIC SCHOOLS

THE ATTITUDE IN COLLEGE WASN'T SO MUCH HOW SMART BUT HOW LOOSE SO I WAS MAJORING IN ALCOHOL AND MINORING IN MINOR DRUG ABUSE I THOUGHT I'D MAKE THE YEARBOOK WITH THE CAPTION "MR. WILD AND CRAZY" BUT EVERY PAGE I LOOKED AT I SAW SOMEONE MORE WIPED OUT THAN ME

SO WHAT HAVE YOU BEEN THINKING 'BOUT LATELY?
TAKE A LITTLE TIME AND MAYBE YOU'LL BE SITTING IN THE
SUN WITH A SMILE ON YOUR FACE OR A TEAR IN YOUR EYE
THERE'S NOTHING WRONG WITH MEMORIES
THE PAINFUL ONES JUST NATURALLY GIVE WAY TO
BETTER SCENES FROM YOUR LIFE

SOME FRIENDS OF MINE WERE WINNING ALL EXPENSES PAID TRIPS TO SAIGON THE REST OF US WERE GROWING HAIR AND HARMONIZING ANTI-WAR SONGS THE LOTTERY WAS KIND TO ME THEY DIDN'T DRAW MY BIRTHDAY 'TIL 3-6-3 I FIGURED THEY'D TAKE WOMEN AND CHILDREN 'FORE THEY EVER GOT TO ME

I JOINED A ROCK AND ROLL BAND IN THE SUMMER OF '75 WHEN WE DIDN'T PLAY FOR FREE WE PAID FOR SOUNDMEN IN THE LOCAL DIVES WE WERE FINALLY MAKING MONEY GETTING AIRPLAY AND OUR 45 WAS SELLING WELL THEN DISCO CAME ALONG AND BLEW THE WHOLE DAMN BAND TO HELL

NOW I'VE GOT A FAMILY AND I'LL SOON BE TURNING 33 AND IT SCARES ME HALF TO DEATH TO SEE MY LITTLE DAUGHTER LOOKING UP TO ME I WONDER WHAT I'LL ANSWER TO THE QUESTIONS SHE MUST HAVE ABOUT MY GROWING UP DO I TELL HER ALL THE GOOD AND HALF THE BAD AND HOPE THAT THAT'LL BE ENOUGH?

AND WHAT HAVE YOU BEEN THINKING 'BOUT LATELY?
TAKE A LITTLE TIME AND MAYBE YOU'LL BE SITTING IN THE
SUN WITH A SMILE ON YOUR FACE OR A TEAR IN YOUR EYE
THERE'S NOTHING WRONG WITH MEMORIES
THE PAINFUL ONES JUST NATURALLY GIVE WAY TO
BETTER SCENES FROM YOUR LIFE

THESE WERE JUST A FEW OF THE THINGS THAT I'VE BEEN THINKING 'BOUT LATELY THERE WAS NOTHING VERY HEAVY THERE WAS NOTHING THERE THAT WORRIED ME GREATLY IT WAS THE PERFECT TIME TO TAKE ADVANTAGE OF THE OPPORTUNITY SO I TOLD YOU JUST A FEW OF THE THINGS TOLD YOU JUST A FEW OF THE THINGS NOW TELL ME JUST A FEW OF THE THINGS THAT YOU'VE BEEN THINKING 'BOUT LATELY

IF IT MATTERED AT ALL

IF IT EVER REALLY MATTERED TO YOU
I WOULDN'T BE FEELING THE THINGS THAT I DO
IF IT EVER REALLY MATTERED AT ALL
YOU WOULDN'T BE WATCHING ME TAKING THIS FALL

AND I'M FEELING REALLY QUITE ANNOYED
THAT I WOULDN'T FEEL SO DESTROYED
IF IT MATTERED AT ALL

NOW I'M STAYING OUT FOR ALL OF THE NIGHT
'CUZ I DON'T WANNA BE HOME ALL ALONE
THIS IS GIVING ME A REALLY BAD FRIGHT
I ALMOST WENT TO THE DISCO LAST NIGHT

AND IT WORSENS EACH AND EVERY DAY
BUT IT WOULDN'T HAVE TO BE THIS WAY
IF IT MATTERED AT ALL

I WALKED OUT THE DOOR
MAN I WAS FEELING SO PROUD
'CUZ I WAS RIGHT AND YOU WERE WRONG
HEADED DOWN THE STREET
'TIL I WAS LOST IN THE CROWD
I THOUGHT YOU'D BE BEHIND ME
YOU DIDN'T BOTHER TO FIND ME

IF IT EVER REALLY MATTERED TO YOU
I WOULDN'T BE FEELING THE THINGS THAT I DO
IF IT EVER REALLY MATTERED AT ALL
YOU WOULDN'T BE WATCHING ME TAKING THIS FALL

SO I SEND MY SIGNALS OF DISTRESS
BUT I'D NEVER BE IN SUCH A MESS ...
IF IT MATTERED AT ALL ..

drums - Sus

HEY HEY HEY

WHERE YOU GOING SMOOCHIE GOT A SUITCASE IN YOUR HAND
RUNNING OFF TO DISTANT LANDS WHAT'S THE MATTER WITH YOU?
I DON'T KNOW

TRYING HARD TO CATCH YOU I CAN NEVER UNDERSTAND
WHY I'M STICKING TO THIS PLAN AM I MAKING SENSE?
I DON'T KNOW

RUNAWAY DONE AWAY GIVE AWAY MAKE A WAY
HEY HEY HEY HEY HEY HEY HEY HEY

LOOKING AT YOUR NUMBERS CARVED OUT NEATLY ON THE WALL
AND IT MATTERS NOT AT ALL AM I SICK OF IT?
I DON'T KNOW

I NEVER THOUGHT I'D SAY IT WISH I NEVER GOT INVOLVED
THERE'S A PROBLEM TO BE SOLVED HAVE I ANSWERED IT?
I DON'T KNOW

WALK AWAY FLY AWAY TAKE AWAY ANYWAY
HEY HEY HEY HEY HEY HEY HEY HEY

MUST BE TRYING WAY TOO HARD I'M LIVING YESTERDAY
PEOPLE TAKE ONE LOOK AT ME AND DON'T KNOW WHAT TO SAY
- HEY

SO I STAGGER OFF TO BED TO LAY MYSELF TO SLEEP
AND I PRAY MY SOUL WILL KEEP AM I BELIEVING THIS?
I DON'T KNOW

THE MORNING BRINGS A BRAVER SONG ANOTHER ODYSSEY
BUT IT'S NEVER REALLY ME WHAT'S THE USE OF IT?
I DON'T KNOW

DRIVE AWAY CRY AWAY TUG AWAY FIND A WAY
HEY HEY HEY HEY HEY HEY HEY HEY

engineering assistance - Marc Desisto

LULLABY FOR LINDSAY

NIGHT NIGHT SLEEP TIGHT
AND YOUR LITTLE WORLD WILL BE ALRIGHT
SLEEP AWAY ANOTHER DAY
CALLED TOMORROW
WILL BRING WHAT IT MAY

SO SLEEP LITTLE DEAR YOU'VE NOTHING TO FEAR
AND ALL OF YOUR DREAMS WILL COME TRUE

BECAUSE YOU KNOW WE LOVE YOU SO
MOMMY AND DADDY ARE HERE

baby talk - Lindsay Landroche

This album is dedicated to Leo A. "Tip" Landroche, with love

The Spores
SPORE
MUSK
Berry 83

05 28 23
$4.00

The Spores

THE SPORES

SIDE A	SIDE B
1. YOU GOTTA BELIEVE . . . 3:21	1. SECRET ROMANCIN' . . 3:08
2. CITY GIRL 4:04	2. MATTER OF TIME . . . 3:12

(all words and music written by THE SPORES)

Side A recorded at NORTHERN STUDIOS — BILL RISEMAN
Side B recorded at BLUE JAY STUDIOS — MICHAEL GOLUB

Produced by HIRSH GARDNER
Original Artwork by MIKE BERRY
Album design by GLENN CURTIS

SPECIAL THANKS

JimmyMcGettrick
Dennis DuBree
Jimmy Higgins
Brad Szostek
John Cristoferi
Mike Debellis
Danny & Adam
Philip Cristoferi
John Kubich (Sterling Sound)
Eddie (Blue Jay Studios)
Lisa, Bobbi-Jo, Teri
Sea Dog, "T", Billy, Danny
Walter, Marty, Tommy Baker, Jeff
Del Shannon, Buddy H.
Lenny Mihalich (Wea Manufacturing)
and to all our Boston and South Shore friends

PREP AND LITHOGRAPHY BY GLENN CURTIS

This album dedicated in memory of Dawn Magee, forever a friend

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CHRISTIAN E.F.F.E. & NIKI B

> MEKKANIKA

Sonar Main Mix
Paolo Kighine Remix
Exto' Mix

Premier SOUND

$ 9.99

A1: Sonar Main Mix **B1:** Paolo Kighine Remix **B2:** Exto' Mix

Written by Luca Tudisco (92675 for SIAE). Produced and mixed by Christian E.F.F.E. & Niki B at Essence Studio, Rapallo, Italy. www.F-B.IT Published by Copyright Control.
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leaded #026

DJ Misjah & DJ Tim

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leaded #026
DJ Misjah & DJ Tim
Access

A1 Original Mix 07:05
A2 Red Jerry Remix 07:58

B1 DJ Scarecrow vs. Chopstick Remix 07:56
B2 Steve Stoll Remix 06:01

All Tracks written & produced by DJ Misjah & DJ Tim.
Published by Fokuss/Ratel Music.
Licensed from Midtown.

Track A2: Remix & additional production by The Invisible Man.
Track B1: Remix & additional production
by Chopstick-Thien & DJ Scarecrow
@ Big Daddy's Penthouse for O.M.O.
Track B2: Remix & additional production by Steve Stoll.

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DJ Magik & DJ Tim
Access

Original Mix A1
Ned Jarry Remix A2
DJ Isaacson vs. Cleptotek Remix B1
Steve Stoll Remix B2

PM

Showcase Productions

division of Pepper Sound Studios

★ ★ ★ ★

original

PRODUCTION MUSIC

ILPS 9429

AUTOMATIC MAN

VISITORS

A SIDE

GIVE IT TO ME
LIVE WIRE
SO YOU WANNA BE
Y 2 ME

ANOTHER SIDE

VISITORS
HERE I AM NOW
DAUGHTER OF NEPTUNE
WHAT'S DONE

BAYETÉ
KEYBOARD & LEAD VOCALS

GLENN SYMMONDS
DRUMS

JEROME RIMSON
BASS

PAT THRALL
GUITAR & VOCALS

PRODUCED BY MICHAEL LLOYD
EXECUTIVE PRODUCER LIONEL CONWAY
ALL COMPOSITIONS BY BAYETÉ, ACKEE MUSIC, INC./AIR AGE MUSIC (ASCAP)

RECORDED AT CHEROKEE STUDIOS, LOS ANGELES, CALIFORNIA
ENGINEERED BY BRUCE ROBB, ASSISTED BY GEORGE TUTKO
ART DIRECTION & ALBUM DESIGN BY LOU CASABIANCA FOR GLYPHICS
COVER PAINTING BY DWAIN ZERIO

ISLAND
Manufactured and Distributed by Island Records Inc. [illegible] Boulevard, Los Angeles, California 90046 Printed in U.S.A.

AUTOMATIC MAN

VISITORS

A SIDE

GIVE IT TO ME

I CAN'T SEE US GOING ON
MUCH LONGER THE WAY IT'S
I CAN'T SEE US CONTINUING MUCH FURTHER
THE WAY IT'S BEEN
LOVERS 'VE GOT TO LOVE
YOU'VE LEARNED THE SECRET TO MY HEART AAH
THEREFORE BACKWARD PRINCIPLE I MUST RELEASE AWAY
FROM
GIVE IT TO ME LOVE, SO I'LL AN GIVE IT TO YOU
I'LL GIVE IT TO YOU IF YOU'LL HAVE SO YOU CAN GIVE IT TO ME
A BURST OF SUN HAS COME
TO MELT THE FOG
TO RAIN ON US ALL

LIVE WIRE

LIVE WIRE YOU'RE A LIVE WIRE
ONLY DESIRE
LIVE WIRE IT'S YOUR GIFT FOR LOVE
LIVE WIRE FULL OF FIRE
HONEY BEE COME WITH ME
MORE THAN OFTEN YOU TEST MY PATIENCE
YOU'RE SO SWEET INSIDE
OOH DARLING, GIRL, A HOLD ON
AND DON'T LET GO!
LIVE WIRE FULL OF FIRE
HONEY BEE COME WITH ME
HUH HUH HUH
WON'T YOU BE YOURSELF
AND COME BY YOURSELF
DA DA DA DA DA DA
IN YOUR SUBTLE WAYS
I CAN'T HELP BUT REMINISCE
OVER THE FEELING I MISS
YOU'RE SO EXCEPTIONAL, YOU'RE PERSONALITY
THIS THING ON

SO YOU WANNA BE

SO YOU WANNA BE
A VERY VERY SOMEONE
I CAN PICTURE YOU IN DREAM
WHEN YOU WERE YOUNG
AND SITTING ON YOUR DADDY'S KNEE
ALL YOUR LIFE
SO WARM AND TENDER
YOU WAKE UP IN THE MORNING SO
WHO TAUGHT YOU HOW TO BE SO GOOD
FANCY MEETING A WEEK AGO, OH YEA
AND SOMEHOW KNOWING
WE
ALL YOUR LIFE
SO WARM AND TENDER
I'M SO AWARE OF YOU
AND WHAT A FINE WOMAN YOU ARE
I REMEMBER THE THINGS WE SAID
I'M GONNA HELP YOU BE THE YOU
YOU REALLY ARE
ALL YOUR LIFE
OOH OOH, YEH YEH
LET'S LOVE THE DAY AWAY
I LOVE YOUR SULTRY WAYS
I LOVE THE WAY YOU SMILE
YOU TAKE MY BREATH AWAY

Y 2 ME

Y 2 ME DO U DO ME ALWAYS WRONG
IT SHOULDN'T TAKE THIS LONG
THE SUGAR'S ALMOST GONE
I DON'T CARE WHO ALL YOU KNOW
OR WHAT YOU DO
IT'S WHAT YOU ARE
THAT MATTERS SO, BABY WHAT YOU KNOW
DA DA DA DA DA DAH···AAH
WHERE'S THE HARMONY
THAT THERE USED TO BE
NOW BABY PLEASE
YOU'LL CHANGE AND NEVER BE THE SAME
AS SOON AS YOU'RE READY
I UNDERSTAND IT TAKES A LITTLE WHILE YES I DO
BUT COME ON OPERATOR
I'M GETTING TIRED OF
HANGING ON THE LINE
YOU'VE ALWAYS HAD MORE THAN YOU COULD WANT
AND STILL THE WANTING
IS GETTING IN THE WAY OF
ENJOYING WHAT YOU HAVE, BABY WHAT YOU HAVE
DA DA DA DA DAH···AAH

ANOTHER SIDE

VISITORS

THIS BROADCASTER WAS BORN
ON THE WEST COAST
CLEARLY, VISITORS
RADIO COMMUNICATION
HAS BEEN ESTABLISHED
AND ITS SOURCE IS VERY NEAR TO US, NEAR TO US
SO ON WHAT CAN WE BE
TO LIVE ANOTHER DAY, ANOTHER
CENTRAL TRANSMISSION
WAS FOUND LOCATING
WITHIN THE UNICORN CONSTELLATION
ULTRAVIOLET MAGNETIC LIGHT
CARRYING THEM ON THEIR SATELLITE
SO ON WHAT CAN WE BE
TO LIVE ANOTHER DAY, ANOTHER
AAH

HERE I AM NOW

HERE I AM NOW
I HOPE YOU UNDERSTAND
HERE I AM NOW
PLEASE TRY TO UNDERSTAND
HOW FAR HAVE YOU JOURNEYED ALONE
HOW FAR HAVE YOU GONE ON YOUR OWN
HOW FAR HAVE YOU JOURNEYED ALONE
HOW MANY MILES HAVE YOU DREAMED
YOU'RE SET INTO MOTION
LOVE YOU SO
FASCINATED AND CHARMED
BY YOUR MAGNETIC GLOW
ARE YOU READY FOR THE TRANSFORMATION
ISN'T IT WONDERFUL WHEN YOUR HEART IS FULL
ISN'T IT WONDERFUL WHEN YOUR HEART FEELS FULL
ISN'T IT WONDERFUL WHEN YOUR HEART IS FULL
ARE YOU READY FOR THE TRANSFORMATION

DAUGHTER OF NEPTUNE

TELL ME, DAUGHTER OF NEPTUNE
WILL YOU BE FLYING SOON
BEEN SORTING THROUGH THE DEBRIS
AND NOTHING HERE REALLY FITS
BEAUTIFUL MAIDEN, WHITE STAR ON YOUR BORNEAU
I'D MUCH RATHER BE WITH YOU INSTEAD

[illegible] GOOD

WHAT'S DONE, WHAT'S DONE IS DONE
IN A PARTING OF THE WAYS
WE ONLY SHARE HALF THE STORY
BEFORE WE BOTH TURN AWAY
YOU CAN NEVER PUT ME DOWN
WHAT'S RIGHT, WHAT'S RIGHT OR WRONG
IN THE SCHEME OF THINGS
MINNOWS IN THE STREAM
ARE PROTECTED FROM THE RAIN
YOU CAN NEVER PUT ME DOWN
I'M THE SAME PERSON NOW THAT I'VE ALWAYS BEEN
AAH···
UNUSUAL FROM THE
SUMMER'S BREEZE IN THE FALL
SOMETHING'S TELLING YOU
CAREFUL NOT TO SLIP AND FALL
YOU CAN NEVER PUT ME DOWN
I'M THE SAME PERSON NOW THAT I'VE ALWAYS BEEN
AAH···
TURN YOUR FACE TO IT
WHAT'S DONE IS DONE

BAYETÉ — KEYBOARDS, SYNTHESIZERS & LEAD VOCALS, PAT THRALL — GUITAR, JEROME RIMSON — BASS, GLENN SYMMONDS — DRUMS
PRODUCED BY MICHAEL LLOYD
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LET'S MAKE MUSIC

SONGS OF JOHN R. BECKETT PERFORMED BY THE TRANSAMERICA CHORUS

Transamerica

PLUS THE TRANSAMERICA COMMERCIAL AND BEST OF BROADWAY MEDLEY

This record celebrates a number of firsts. It is the first recording of songs by John R. Beckett, chairman of Transamerica Corporation. His highly personal, tender love songs, originally published as vocal solos, were arranged for the Transamerica Chorus especially for this recording. It also marks the recording debut of the Transamerica Chorus, a 30-member ensemble made up of employees of Bay Area Transamerica companies, including corporate headquarters staff members. Finally, it contains the first choral recording of the theme music for Transamerica's 1981 advertising campaign, as arranged for the Transamerica Chorus.

Jack Beckett, of course, is best known for his accomplishments as Transamerica's chief executive officer. Since 1960, when he joined the corporation as president, Transamerica has achieved its present status as a major American corporation. But Jack Beckett is also a musician of considerable talent—in fact, one of his earliest jobs, during his undergraduate days at Stanford, was playing in a dance band. He plays both piano and organ, and has written songs for a number of years.

The Transamerica Chorus recently celebrated its fourth anniversary. Rehearsing completely on their own time, chorus members have come together to form a polished performing ensemble. They have sung at Disneyland, at Occidental Center in Los Angeles and in the Transamerica Redwood Park, as well as doing special concerts for Bay Area hospitals and convalescent homes. The director of the Transamerica Chorus, Phyllis Smith, studied music at Lewis & Clark College in Portland, Oregon. She works in the corporation's administration department, while David Thomas, the group's accompanist, is Transamerica's director of accounting.

Producer for the recording session was Samuel Hall, of Play It Again, Sam, who also arranged and conducted four of the selections.

December 1980

SIDE ONE

1. **LOVE IS OUR AFFAIR**
   Music and Lyrics by John R. Beckett
   Arranged by Samuel Hall
2. **SIMPLE SONG**
   Music and Lyrics by John R. Beckett
   Arranged by William Simon
3. **FANTASY**
   Music and Lyrics by John R. Beckett
   Arranged by Samuel Hall
4. **ENCHANTMENT**
   Music and Lyrics by John R. Beckett
   Arranged by Samuel Hall
5. **TRANSAMERICA COMMERCIAL**
   Music and Lyrics by Piece of Cake
   Arrangement and Additional Lyrics by Samuel Hall
   Drummer: Tyler Mack
   Soloists: Greg Hicks, Beth Hesselmeyer,
   Fred Franklin and Janet Townsend

SIDE TWO

BEST OF BROADWAY MEDLEY
Linking Musical Material by Werner Jepson

THE MUSIC MAN
Seventy-Six Trombones
Goodnight, My Someone
Pick a Little, Talk a Little and Goodnight, Ladies
Trouble
Soloist: Fred Franklin
'Til There Was You
Soloist: Maria Heynen
The Wells Fargo Wagon
Music and Lyrics by Meredith Wilson

SOUTH PACIFIC
A Wonderful Guy
There Is Nothin' Like a Dame
Younger Than Springtime
Soloist: Greg Hicks
This Nearly Was Mine
Soloist: Tim Teeter
Some Enchanted Evening
Soloist: Tim Teeter
Music by Richard Rodgers
Lyrics by Oscar Hammerstein II

WEST SIDE STORY
America
Maria
Soloist: Greg Hicks
I Feel Pretty
Soloist: Lynne Laidlaw
Something's Coming
Soloist: Fred Franklin
The Quintet
Soloist: Maria Heynen
Music by Leonard Bernstein
Lyrics by Stephen Sondheim

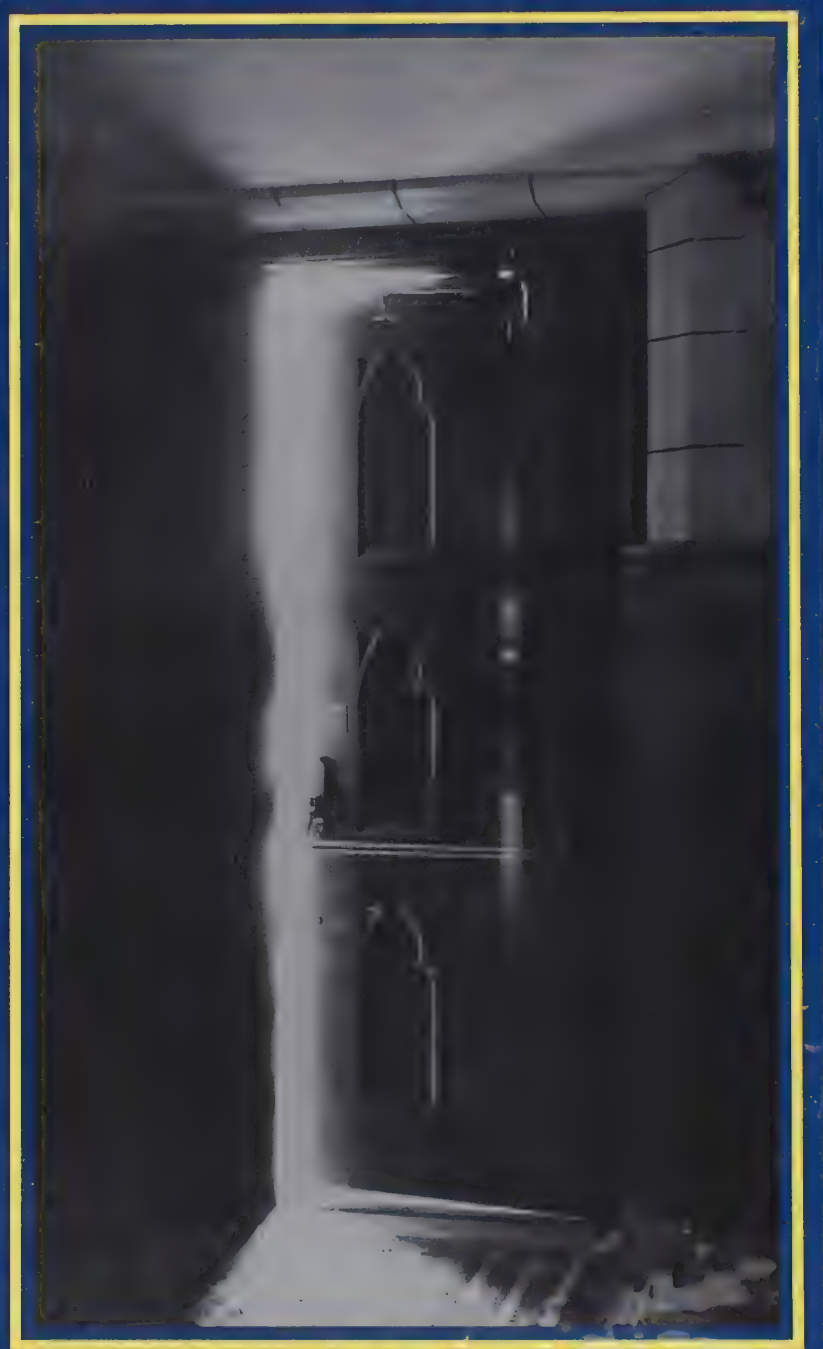
Chorus Members: Edith Aguinaldo, Joe Brumbaugh, Rosemary Byrne, Juliet Celis, Steve Cochran, Brian Duckworth, Fred Franklin, Linda Gary, Phil Harris, Maria Heynen, Beth Hesselmeyer, Greg Hicks, Sheron Johnson, Lynne Laidlaw, Lynn Malkin, Frank Moore, Geri Moore, Mae Pape, Caroline Schmidt, Baheejah Shakir, Nina Stinstrom, Tim Teeter, Fely Tom, Janet Townsend, Evelyn Wagerman, Gerry Winkler

Director: Phyllis Smith

Accompanist: David Thomas

Transamerica

LIFELINE



OPEN THE DOOR

LIFELINE

SIDE 1
The Door
Your Love Broke Through
Lord, I'm A Vessel
Mary
Bear The Burden
Fellow Man
The Lord Bless You And Keep You

Open The Door

It means many things.

To those who are discovering God, it is the key to a new life, a response to Christ's words; "Behold I stand at the door and knock; if anyone hears my voice and opens the door, I will come in to him, and I will dine with him, and he with me." Even if we have been Christ's for some time, we all have doors that need to be opened by God's forgiveness, his guiding, his teaching, his love, and his discipline.

As the body of Christ, we need to make sure that those church doors between us and the **world** are open, allowing us to go in and out freely. Free to come together, to be strengthened and taught, and to begin our worship of God. Free to go out, to finish our worship in the world. To provide love where it is lacking, a real caring for our fellow man—perhaps in the form of material goods, or a friendship, or a sharing of good news. Yet we can only do this because we know that our God goes with us out into the world. We must not forget to bring our faith outside the walls. As the song says, "Let's get the church out of the church."

This is the second of our recordings that were made possible by the support and direction of Lutheran Youth Encounter. For the chance to do the recordings and to be involved in their team ministry, we sincerely thank them for their many efforts. We would especially like to thank those others who have supported us: our parents and families, our old friends and those we have met along the way, the people who write the music, and those who helped record it. You know who you are. Thanks, we love you.

SIDE 2
The Church's One Foundation/Out Of The Church
Come Thou Long Expected Jesus
Love's In Need Of Love Today
Never Give You Up
Stay With Me
Heavenward

Produced by: Steven Gamble/Edify Productions, Inc.; **Recorded at:** Edify Studio, Minneapolis, MN; **Engineer:** Thomas Snyder; **Vocals:** Brian Hildebrand, Tom Hoegel, Norita Johnson, Rhonda Johnson; **Guitar:** Brian Hildebrand; **Bass Guitar:** Tom Hoegel; **Piano:** Norita Johnson, Brian Hildebrand, Tom Hoegel; **Mandolin:** Brian Hildebrand; **String Ensemble Synthesizer:** Norita Johnson, Rhonda Johnson; **Recorders:** Norita Johnson, Brian Hildebrand, Tom Hoegel; **Drums and Percussion:** Kurt Werner; **Cover Design:** Jim Woodruff and Barsuhn Design; **Cover Photo:** Brian Hildebrand.

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4p-5p

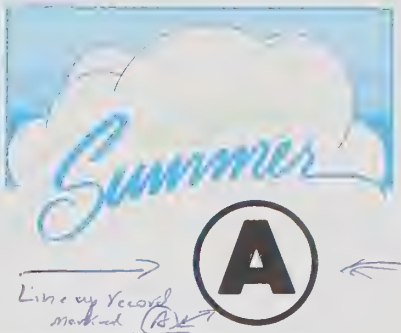
SHOW: THE SPIRIT OF SUMMER SHOW # One

AIRDATES: May 23, 24 & 25 1986 HOUR: One

SEGMENT: One TIME: 15:26

NETWORK BILLBOARD: Sun Country/M & M Mars Snickers

MUSIC: Good Day Sunshine-The Beatles
Palisades Park-Freddy Cannon
Sail On-Commodores
Mother's Talk-Tears For Fears



A

Live on Record marked (A)

NETWORK POSITION: Sun Country/M&M Mars Snickers/J.C.Penney :30/:30/:30 1:30
OUTCUE TO STN POS: "...we got American style."
STATION POSITION: Funiari :30 / Midway Liquors :30 :60

==========

SEGMENT: Two TIME: 8:22

MUSIC: Sealed With A Kiss-Brian Hyland
Fun, Fun, Fun-Beach Boys
Girl Watcher-O'Kaysions

NETWORK POSITION: Delco Electronics/Procter & Gamble :60/:30 1:30
OUTCUE TO STN POS: "...you travel well."
STATION POSITION: White Mtn Cooler :60

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* * * * * * * * * * * * * * * * * * SIDE BREAK * * * * * * * * * * * * * * * * * *

==========

SEGMENT: Three TIME: 7:58

B

MUSIC: SPOTLIGHT: Survivor

NETWORK POSITION: Sun Country/J.C.Penney/M&M Mars Snickers :30/:30/:30 1:30
OUTCUE TO STN POS: "...Snickers really satisfies."
STATION POSITION: Water ABC Not from Brits Nicholas :30 / Choice Mag :30 :60

==========

SEGMENT: Four TIME: 12:48

MUSIC: In The Summertime-Mungo Jerry
Sunshine Superman-Donovan
A View To A Kill-Duran Duran

NETWORK POSITION: Sears #093/M&M Mars Snickers/Sun Country :30/:30/:30 1:30
OUTCUE TO STN POS: "...Canandaigua, New York."
STATION POSITION: Buick (NET) :30 / Stars & Thomas (NET) :30 :60

==========

SEGMENT: Five TIME: 5:28

MUSIC: We Are The World-U.S.A. For Africa

NETWORK CLOSE BILLBOARD: _____

OUTCUE TO STN ID: Spirit Of Summer Theme

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CBS RADIO
51 WEST 52 STREET NEW YORK, NEW YORK 10019

SHOW: THE SPIRIT OF SUMMER SHOW # One

AIRDATES: May 23, 24 & 25 1986 HOUR: Two

SEGMENT: One TIME: 12:25

NETWORK BILLBOARD: Delco-"Sponsored by Delco Electronics"

MUSIC: Nice To Be With You-Gallery
One Fine Day-Chiffons
Pipeline-Chantays
The Other Woman-Ray Parker Jr.

NETWORK POSITION: Sun Country/J.C.Penney/M&M Mars Snickers :30/:30/:30 1:30
OUTCUE TO STN POS: "...Snickers really satisfies."
STATION POSITION: → L.O.F. :30 / Seniors (NET) :30 → :60

==========

SEGMENT: Two TIME: 11:14

MUSIC: Saturday In The Park-Chicago
Freeway Of Love-Aretha Franklin
New York's A Lovely Town-Tradewinds

NETWORK POSITION: Sun Country/J.C.Penney/M&M Mars Snickers :30/:30/:30 1:30
OUTCUE TO STN POS: "...Snickers really satisfies."
STATION POSITION: — Stroh's Beer :60 — :60

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SEGMENT: Three TIME: 11:38

MUSIC: SPOTLIGHT: Jan & Dean
Bad Boy-Miami Sound Machine

NETWORK POSITION: Sun Country/M&M Mars Snickers/ Sears :30/:30/:30 1:30
OUTCUE TO STN POS: "...more for your life at Sears."
STATION POSITION: → Rum Hicks / AT&T spots - Carpenters :30 / L.A. Prod :30 — :60

==========

SEGMENT: Four TIME: 9:45

MUSIC: Here Comes the Sun-Richie Havens
Sunny-Bobby Hebb
For Your Eyes Only-Sheena Easton

NETWORK POSITION: M&M Mars Snickers/Sun Country/ J.C.Penney 1:30
OUTCUE TO STN POS: "...we got American Style."
STATION POSITION: — Coors Dual :60 :60

==========

SEGMENT: Five TIME: 4:30

MUSIC: Time-Culture Club

NETWORK CLOSE BILLBOARD: _____

OUTCUE TO STN ID: Spirit Of Summer Theme

==========

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CBS RADIO
51 WEST 52 STREET NEW YORK, NEW YORK 10019

SHOW: THE SPIRIT OF SUMMER SHOW # One

AIRDATES: May 23, 24 & 25 1986 HOUR: Three

SEGMENT: One TIME: 13:20

NETWORK BILLBOARD: _____

MUSIC: Heat of The Moment-Asia
Don't Let The Sun Catch You Crying-Gerry & The Pacemakers
Sunset Grill-Don Henley

NETWORK POSITION: Chas. Ritz/Sun Country/J.C. Penney :30/:30/:30 1:30
OUTCUE TO STN POS: "...we got American Style."
STATION POSITION: — [illegible] — :60

==========

SEGMENT: Two TIME: 10:40

MUSIC: See You In September-The Happenings
Maybellene-Chuck Berry
Would I Lie To You-Eurythmics

NETWORK POSITION: Delco Electronics/Procter & Gamble :60/:30 1:30
OUTCUE TO STN POS: "..you travel well."
STATION POSITION: — [illegible] — :60

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SEGMENT: Three TIME: 8:25

MUSIC: SPOTLIGHT: Billy Ocean
West End Girls-Pet Shop Boys

NETWORK POSITION: Sun Country/M&M Mars Snickers/J.C. Penney :30/:30/:30 1:30
OUTCUE TO STN POS: "...we got American style."
STATION POSITION: — [illegible] — :60

==========

SEGMENT: Four TIME: 10:56

MUSIC: Sunshine-Jonathan Edwards
Aquarius-Fifth Dimension
Against All Odds-Phil Collins

NETWORK POSITION: M&M Mars Snickers/Sun Country/J.C. Penneys :30/:30/:30 1:30
OUTCUE TO STN POS: "...we got American style."
STATION POSITION: — [illegible] — :60

==========

SEGMENT: Five TIME: 6:09

MUSIC: Borderline-Madonna

NETWORK CLOSE BILLBOARD: Sun Country/J.C.Penney

OUTCUE TO STN ID: Spirit Of Summer Jingle

==========

PROMOS (2) :30 seconds each

© ℗ KRIS STEVENS ENTERPRISES, INC. 1985

CBS RADIO
51 WEST 52 STREET NEW YORK, NEW YORK 10019

Thank you for THE SPIRIT OF SUMMER clearance commitment.

Should you have any questions or need assistance concerning THE SPIRIT OF SUMMER, please don't hesitate to call!

New York

Jamie Curtis 212-975-7316

Los Angeles

Steve Epstein 213-460-3547

Again, thank you for your clearance commitment and for helping to make THE SPIRIT OF SUMMER another CBS RADIORADIO success story.

David West
Vice President
Affiliate Relations
CBS RADIORADIO

THE TIME IS NOW
with
THE ECHOES OF CALVARY
38934

THE TIME IS NOW

With

The Echoes of Calvary

An album by a college ensemble is not unusual. In fact there are a multitude of "custom" recordings being produced every year which are circulated beyond a small circle of friends and acquaintances. Few ever gain any wide distribution.

This is a record that deserves wide distribution. It has life, vitality, and message. It has songs that have a contemporary sound mingled with music based on the solid heritage of the church. It has a blend of voices that appeals, and these voices are complemented by a youthful group of instrumentalists.

The discriminating listener will detect a few places which have something less than professional perfection. This weakness is more than made up for in the power of the message which comes through the hearts of these young men and women that know and love God and project a deep desire for others of their generation to know Him too. This is the strength of this album. This is why you will enjoy it, and why you will urge others to have one too.

The Echoes of Calvary have wide experience in singing this gospel message. They have traveled extensively singing in churches and schools and this record is their second recording effort. Their choice of music is all appealing, but you will find several of the arrangements done with the orchestral background particularly listenable, such as "In the Garden of My Heart" and "Yesterday." There is a good variety of ensemble selections a cappella and with piano accompaniment which complement the orchestral numbers, and the duets and solo selections will keep you an interested listener from first to last. Good listening!

PERSONNEL:

Jerry Breeze, Bass
Diane Haglin, Alto
Judy Chiappetta, Sec. Sop.
David Mehlhaff, Tenor
Margaret Zehnder, First Sop.
Elizabeth Tucker, Pianist
Donald Hopper, Orch.
Gilbert Haglin, Voice Inst.
George Pearson, Backliner notes

From Calvary Bible College, Kansas City, Mo.

Our thanks to those who gave of their time, talent, and efforts to make this recording possible.

The Echoes of Calvary are deeply indebted to all who willingly and freely provided the orchestration.

Signed,

The Echoes of Calvary

SIDE ONE

1. THE TIME IS NOW
2. GOIN TO BUILD MY LIFE
3. DEEP DOWN IN MY HEART
4. THE GARDEN OF MY HEART
5. HE'LL NEVER LET YOU FALL
6. HE'S GOT THE WHOLE WORLD IN HIS HANDS
7. YESTERDAY, TODAY, AND TOMMORROW
8. IT'S ABOUT TIME

SIDE TWO

1. THE WAY, THE TRUTH, THE LIFE
2. I'LL TRUST AND NEVER BE AFRAID
3. MY FRIEND AND I
4. SURELY HE HATH BORN OUR GRIEFS
5. GOD IS SO WONDERFUL
6. LET THE WHOLE WORLD KNOW
7. TELL THE GOOD NEWS

Recording Consultation and Services By:
Cavern Sound Corp.
16400 E. Truman Rd.
Independence, Mo. 64050

38934

STEREO
Jack Yianitsas
Reveals
THE POWER WITHIN YOU

As a Motivation Specialist, he is dedicated to the purpose of stimulating the desire in all persons to achieve their full potential, no matter what their goals are. He works in the area of attitude development daily with individuals in every walk of life, on every level of business, industry and the many formal professions.

He has appeared on the same program with such celebrities as Victor Borge, Ralph Nader, Al Capp, Lowell Thomas, H. Ross Perot and Art Linkletter.

SIDE 1

Band #1 — THE GREATEST UNEXPLORED PLANET
Band #2 — THE EQUAL OPPORTUNITY TO BECOME UNEQUAL
Band #3 — MEET YOUR OTHER SELF
Band #4 — THE SUCCESS OF FAILURE

SIDE 2

Band #1 — THE PERSON YOU WILL NEVER LEAVE
Band #2 — A REASON TO SUCCEED (The Football Story)
Band #3 — WHAT DO YOU BELIEVE?

Jack Yianitsas *Reveals* The Power Within You

"THE POWER WITHIN YOU," as presented by **Jack Yianitsas** is an inspirational classic that has been praised by virtually every type of audience. Relating many true experiences to punctuate his words of wisdom, he tells you why the human mind is the greatest yet unexplored planet in the universe. He introduces you to "your other self . . . another self that lies dormant in most of us all our lives; the other self that can meet and conquer fear, doubt, despair, disappointment and frustration: all cripplers of success, happiness and peace of mind." He shows how to acquire the guilt-free inner peace and personal confidence that keeps us invulnerable to future failure and disappointment. He unmasks and discusses openly the symptoms produced by prolonged stress and strain: panic, anxiety, depression. Every word he speaks is authenticated with factual information based on personal experience. He reminds his audience that "you are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hope, as old as your despair." People in every walk of life declare that words from **Jack Yianitsas** inspire and motivate a new sense of well-being. We all get in a rut now and then; but having an expert such as **Jack Yianitsas** point out our untapped potential and latent strengths, is inspiring indeed. As a specialist in Human Resources and a practical developer of people, you can be assured that **Jack Yianitsas** will speak to a part of you that no one else has ever spoken to before.

"He is an irresistible kind of speaker, not only because he is a professional, but also because he means every word he speaks."

Actor, HAL HOLBROOK

"Congratulations for the superb degree of motivation and inspiration that you provided the National Football League Player's Association during our last meeting in Chicago." . . . . "I had to see it to believe that anyone could hold the attention of an audience of professional football players as you did" . . . . "The impact of your contribution has brought forth the request for a repeat performance at our NFL–AFL players meeting in New Orleans."

TOM VANCE
Public Relations Director
National Football League Players Association

"Your inspiring talk to the Dallas Advertising League last Tuesday has been a highlight of our program year" . . . . "It is very rare for us to have a speaker who can bring to our membership a message asking for action, and who can instill the will to respond to that message as you did Tuesday."

JOHN RECTOR
Advertising Director
The Dallas Morning News

"There just aren't enough words in the English language, or any other for that matter, to describe the eloquence, warmth, sincerity, and talent of Jack Yianitsas, guest speaker of the Houston Apartment Association's monthly dinner meeting. Proof positive of the effect this man had on the large crowd in attendance was the spontaneous standing ovation they gave him after his talk."

FREDDIE CONBOY SAWYER
The Houston Post

. . . . "You had a most impressive impact on our group as was evidenced by the positive and emotional feedback", ... "I've seen you twice, and on both Occasions before two totally different types of groups your presentation was inspiring, moving, unique and beneficial to all in attendance."

GEORGE W. OTT
Peat, Marwick, Mitchell & Company

"In the ten years I have worked with this agency in the fields of education and motivation, I have not heard a more effective, more meaningful, or more memorable address" . . . . "you held the group in rapt attention" . . . . "I am sure each man left feeling as I did, that he had gained a new perspective on his life." "You really turned us on" . . . . "all will remember your vital message for years to come."

EUGENE E. HORTON, Chief
Manned Flight Awareness Office
National Aeronautics And Space Administration
Houston, Texas

"Your Motivation Presentation gave us a new perspective in motivating ourselves and others." . . . .

N. R. HINES, Marketing Manager,
Westinghouse Electric Corporation

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LAKE CHARLES, LOUISIANA
70601

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Recorded at GOLDBAND STUDIOS, Lake Charles, Louisiana

VISHUNZ

HOT©

First giving thanks to the Almighty Creator for watching over me through the rough and tough years. Next would have to be my ever loving Parents "Charles and Mary Ashton" who started out by telling me (turn that noise down Boy, we're trying to watch "B.B. King" on T.V.). Now, they give me all the support I'll ever need, and I love them so much for that. Next would be my partner in crime, the guy who never stops dreaming, which I thank God again and again for letting our paths cross one another. (I'm talking about you Renaldo)Then there's "The Hall Sisters" 3 beautiful ladies that added the right Umph we were looking for. Oh yeah, can't forget you Jim with your masterful wizardry on the mix. Do me a favor Jim, don't ever switch to selling pizzas, cause we need you in the mix (Personal Joke), and Al "Million Fingers" White for those electrifying riffs. (Thanks a million) and last but not least, the first lady of yours truly. It's so many things I have to thank you for, I don't know where to start. I know it's been hell having to put up with me over the years, but I've got to tell you you're just what the Doctor ordered, and I love ya the most for that Mina.

Special thanks to Peaches, Jaquan, and Trina just for being here. (Future Players)

Sweet "P"
(The Player)

Side V1 **"That's Life"**
Side V2 **"Get Up And Dance"**

VISHUNZ

Sweet "P" Ashton: *Lead and background vocals, bass guitar and drum programming*
R. Johnson: *Background vocals, Yamaha electric piano, Oberheim synthesizer, Akai sampler and drum programming*

Additional Musicians:

Al "Million Fingers" White: *Lead and rhythm guitar*
"The Hall Sisters" Jennifer "Bunny" Hall, Lolitha "Harvey" Hall and Patricia "Pat" Hall: Background Vocals

Recorded at: *Cue Recording, Falls Church, VA.*
Engineered and mixed by: *Jim "The Wiz" Ebert*
Photography by: *Suna Lee*

Composed, Arranged and Produced by: P. Ashton and R. Johnson for Player Productions and Outside Records
Published by: P's Sweet Music and Odlaner Music ASCAP
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VISHUNZ
P.O. Box 4187 Arlington, VA., 22204

Love and thanks to E.A. for the support, confidence and energy.

Renaldo

World Records
WRA1-371
Printed and Made in Canada

Truth
people records / stereo

Truth is....Love..Beauty..Honesty....

PLP 5002

COMPATIBLE STEREO This record can be played in either stereo or mono.

SIDE ONE:
1. Have You Forgotten* 3:05
2. Being Farmed* 3:21
3. Anybody Here Know How to Pray* ** 3:53
4. Wise Old Fool* 3:23
5. Let It Out, Let It In*** 2:45
6. Far Out* 2:52

SIDE TWO:
1. Walk A Mile In My Shoes** 3:45
2. Thoughts* 3:35
3. New York** 2:50
4. Contributin'* 3:15
5. Lizzie* 2:51
6. Talk* 2:48

PRODUCER: *Mickey Stevenson, **Clarence Paul, ***Leon Ware
PUBLISHER: People Music-BMI except "Walk A Mile In My Shoes" Lowery Music-BMI
ARRANGERS: Dave Blumberg & Mickey Stevenson
ENGINEER: Jim Saunders
STUDIO: Master Recording Studio, 8350 Wilshire Blvd., Beverly Hills, California
JACKET DESIGN: Bob Wierschem
PHOTOGRAPHY: Larry Bartone

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PRINTED IN U.S.A.

To all my young brothers and sisters. with love.

We want the chance to cherish you
and as drug abuse reaches for you younger and younger
we are afraid we will lose the chance
to awaken you
to all the beauty and strength inside you
opportunities ahead of you
and the love that surrounds you.

We want to cherish you...to awaken you...
So you may design your future as you want it to be...

Marian Armand
Constance Badger
Lem Barney
H. B. Barnum
Lerone Bennett, Jr.
Vida Blue
Earl Burnett
Harold Celestine
Dr. James Cheek
Martha Davis
Ruby Dee
Sonnie Dunnigan
Redd Foxx
Gamble & Huff
Lou Gossett
Sister Elizabeth Harris
Dr. William Harvey
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Integrity House
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Al Reed
Julia Richmond High School
Smokey Robinson
Leonard R. Scott
Billy Taylor
Jock Taylor
Clarence Williams III
Flip Wilson
Nancy Wilson
Matthew Wright

Interviews for Radio Broadcast

This album contains a series of 5-minute interviews with leading public figures discussing the drug abuse problem. Interviews can be used at any time during your program day.

This series of 5 minute-drug-prevention-radio programs is more than just another "drug message." "To All My Young Brothers And Sisters With Love" is a package of forty interviews with a wide variety of exciting people. Athletes, celebrities authorities and concerned people make up the series directed to minority group youngsters.

The interviews were selected and produced by Bonnie Schwartz as part of a Zebra team traveling cross-country. Some of the most interesting programs were spontaneously taped with local community members in locations that varied from the back of a crowded schoolroom in Omaha to the back of a moving taxi on a rainy day in New Orleans.

The result of all this? Programming which is unconventional, enjoyable, informative and of interest to every member of your audience.

For further information contact:

National Clearinghouse For Drug Abuse Information

Box 1909 • Rockville, Maryland 20850

Conceived and Produced by Zebra Associates, Inc

Billy Taylor's "I Wish I Knew How It Would Feel To Be Free" courtesy of Duane Music, Inc

Q.Q. Dance

RECORDLAND
P.V.P. Bs.
OFERTA
Bs.

SELLO DE GARANTIA SONOGRAFICA

LADO A

TOY BOY(Muchachos Juguete) – SINITTA*
ANIMAL HOUSE (Casa Animal) – D.J. SYSTEM
LET'S START THE DANCE (Comencemos el baile) – LOS MAYOS
4.3.2.1 – MICAELA
GET DOWN ON IT RAP (Pegate al rap) – N.Y. RAPPERS
BROWN SUGAR (Azúcar moscabada) – GIPSY & QUEEN

LADO B

BALLA, BALLA (Baila, Baila) – FRANCESCO NAPOLI*
LET'S DO IT (Vamos a hacerlo) – GANG ONE WILLY
GIVE ME LOVE (Dame amor) – SUZANNE
EL DIABLO – ANTONELLA
PUMP UP THE VOLUME (Sube el Volumen) M.A.R.R.S.*
BOYS (Muchachos) – SABRINA**

** Producido por: Claudio Ceccheto para Five Record
Productores Ejecutivos: Roberto Rossi - Matteo Bonsanto

Mezclado por: Alfredo Mena
Efectos Especiales: Bobby Smith.

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RADIO INTERNATIONAL, INC. 165 W 46 ST NEW YORK NY 10036

(212 302 1670)

ROCK OVER LONDON - PROGRAM #329

JULY 20, 1986

SIDE 1 OF 2 BEGINS:

:10 PROMO SPOT
:30 PROMO SPOT

ROCK OVER LONDON #329 BEGINS: TOTAL PROGRAM DURATION: 56' 47

GREG LAKE: "Hello, this is GREG LAKE..."

MUSIC:

THOMPSON TWINS: "NOTHING IN COMMON BUT LOVE" 3' 15

STEVE WINWOOD: "JUDGEMENT DAY" 3' 23

BLOW MONKEYS: "DON'T BE SCARED OF ME" 3' 16

NAUGHTY BITS DEPARTMENT:

OUT CUE FOR BREAK POINT #1:

PETER YOUNG: "...ROCK OVER LONDON."

- - - - - - - - - - -BREAK POINT #1 AT 13' 15" INTO SHOW- - - - :60 BUDWEISER
:30 GATORADE
:60 LEVIS JEANS

IN CUE AFTER BREAK POINT #1:

THE FIXX: "Hi, this is JAMIE..."

MUSIC:

THE FIXX: "CAN'T FINISH" 3' 00

INTERVIEW WITH VAN MORRISON:

MUSIC:

KIRSTY MacCOLL: "HE'S ON THE BEACH" 2' 55

OUT CUE FOR BREAK POINT #2:

PETER YOUNG: "...with me, PETER YOUNG."

- - - - - - - - - - -BREAK POINT #2 AT 27' 57" INTO SHOW- - - - :30 SNICKERS
:30 HAWAII PUNC

SIDE 1 OF 2 ENDS:

(continued)

ROCK OVER LONDON #329 CONTINUES:

SIDE 2 OF 2 BEGINS:

PETER YOUNG:	"This is PETER YOUNG..."	

MUSIC/ROCK REQUEST:

THE JAM:	"THAT'S ENTERTAINMENT"	3' 04

MELTING POT SEGMENT/WINNERS OF 'WILDEST DREAM' CONTEST:

OUT CUE FOR BREAK POINT #3:

PETER YOUNG:	"...stand by."	:60 LEVIS JEANS
- - - - - - - - - - -BREAK POINT #3 AT 5' 53" INTO SIDE 2- - - -		:30 GATORADE
		:30 SNICKERS
		:60 BUDWEISER

IN CUE AFTER BREAK POINT #3:

JIM BROWN of UB40:	"(music)...Hello, I'm JIM..."	

MUSIC:

UB40:	"SING OUR OWN SONG"	3' 30
OWEN PAUL:	"MY FAVOURITE WASTE OF TIME"	2' 5
THE ART OF NOISE:	"PARANOIMIA"	3' 1
FURNITURE:	"BRILLIANT MIND"	3' 35
THE HOUSEMARTINS:	"HAPPY HOUR"	2' 17

SIDE 2 OF 2 ENDS:

PETER YOUNG:	"...cheerio from London."
BIG BEN CHIMES:	

* * * *

ROCK OVER LONDON LTD.
GLOBE THEATRE, SHAFTESBURY AVENUE, LONDON W1V 7HD.

TELEPHONE:
01-437 7122
01-437 2860

ROCK OVER LONDON - SHOW #329
AIRS JULY 20TH, 1986

Something new from the twosome kicks off this week's show...that's the **Thompson Twins**' song from the film 'Nothing In Common' which stars Jackie Gleason and Tom Hanks...

We've album tracks from **Steve Winwood** and **The Fixx** and the new release off the **Blow Monkeys**' 'Animal Magic' LP.

Paul Weller's original band, **The Jam** feature in the Rock Request and we received such a good response to our **Kirsty MacColl** request a couple of months back that we couldn't miss out on her latest record, 'He's On The Beach' which has a great summer sound.

This week we were granted a rare interview with **Van Morrison** who tells us how he feels about his early work with Them and also talks about his new album...

Then in the Melting Pot **Justin Hayward** reveals what his wildest dream is and we announce the winners of the contest...which only leaves the **Top 5**...and can **The Housemartins** make it three in a row?

ROCK OVER LONDON...

Directors: Steven A. Saltzman, Graham Dene
Registered in England, No. 1691055 Registered office: 10 Soho Square, London W1V 6EE

MJI Broadcasting, Inc
"THE RADIO COMPANY"
666 Fifth Avenue, New York, New York 10103 (212) 838-4450

August 9, 1983

IMPORTANT NOTICE

Dear Program Director:

CONCERNING THE ROCK QUIZ WEEKEND SPECIAL - THE POLICE - PRIZES - WEEKEND OF AUGUST 19-21, 1983

Enclosed please find your station's prizes for the ROCK QUIZ WEEKEND SPECIAL - THE POLICE. These are twenty (20) books entitled WALK ON GLASS. For these prizes, please have your DJ read the tag lines attached on the following page.

As you will notice, there is also a tag line for POLICE POSTERS on the attached page. Your station will be receiving ten (10) of these posters, but under separate cover. These should be given out to ten winners of your choice.

If there are any questions, please do not hesitate to contact us.

IMPORTANT: Please return affidavits as soon as possible.

Continued success with the ROCK QUIZ WEEKEND SPECIALS!

Best regards,

Joshua Feigenbaum

JF/pm
RQWS10
P+

MJI Broadcasting, Inc.
"THE RADIO COMPANY"
666 Fifth Avenue, 12th Flr., New York, NY 10103 (212) 838-4450

AFFIDAVIT

ROCK QUIZ WEEKEND SPECIAL
THE POLICE
August 20-21, 1983

This is to confirm that _____ (station)

in _____ (city), _____ (state)

ran the Miller and the U.S. Army commercials at

_____ (dates/times)

_____

_____

_____

as scheduled.

_____ (signature)

_____ (title)

_____ (date)

MJI Broadcasting, Inc
"THE RADIO COMPANY"
666 Fifth Avenue, New York, New York 10103 (212) 838-4450

ROCK QUIZ WEEKEND SPECIAL - THE POLICE

ANSWER KEY

1. STEWART COPELAND ID - (1 Answer)----Stewart Copeland

2. STING'S MOVIES - (2 Answers)--------ANY TWO of these movies:
   a) Quadrophenia
   b) Brimstone and Treacle
   c) Dune

3. POLICE INSTRUMENTALS - (1 Answer)---ANY ONE of these songs:
   a) "Masoko Tanga"
   b) "Regatta de Blanc"
   c) "Behind My Camel"

4. SQUEEZE - (1 Answer)----------Squeeze

5. SONG CHARACTERS - (2 Answers)-------ANY TWO of these songs:
   a) "Peanuts"
   b) "Omegaman"
   c) "Demolition Man"

6. ANDY SUMMER'S GROUPS - (2 Answers)--ANY TWO of these groups:
   a) Soft Machine
   b) (Eric Burdon &) The Animals
   c) Neil Sedaka

7. STEWART COPELAND OUTSIDE POLICE-----ANY ONE of these groups:
   (1 Answer)
   a) Renaissance
   b) Wishbone Ash
   c) Curved Air
   d) Klark Kent

8. SECRET POLICEMEN - (2 Answers)------ANY TWO of these artists:
   a) Phil Collins
   b) Pete Townshend
   c) Eric Clapton
   d) Jeff Beck

9. STING ID - (1 Answer)---------------Sting

10. "GHOST IN THE MACHINE" - (1 Answer)-"Ghost in the Machine"

11. "REGATTA DE BLANC" - (1 Answer)-----"Regatta de Blanc"

12. WORLDLY SONGS - (2 Answers)---------ANY TWO of these songs:
    a) "When the World is Running Down"
    b) "Spirits in the Material World"
    c) "One World (Not Three)"

ROCK QUIZ WEEKEND SPECIAL - THE POLICE
ANSWER KEY - PAGE 2

13. ANIMALS - (1 Answer)----------ANY ONE of these songs:
    a)"Walking in Your Footsteps"
    b)"Canary in a Coalmine"
    c)"Behind My Camel"

14. OUTSIDE MUSICIANS - (2 Answers)--ANY TWO of these musicians:
    a) Jean Roussél
    b) Robert Fripp
    c) Dave Edmunds

15. "SYNCHRONICITY" - (1 Answer)-----"Synchronicity"

16. ANDY SUMMERS - (1 Answer)--------Andy Summers

17. "OUTLANDOS D'AMOUR" - (1 Answer)-"Outlandos D'Amour"

18. WOMEN'S NAMES - (2 Answers)------ANY TWO of these songs:
    a)"Miss Gradenko"
    b)"Roxanne"
    c)"Be My Girl--Sally"(or just "Sally")

19. SOUNDTRACKS - (1 Answer)---------ANY ONE of these movies:
    a) Party Party
    b) Rumble Fish
    c) The Last American Virgin

20. "ZENYATTA MONDATTA" - (1 Answer)-"Zenyatta Mondatta"

Broadcasting, Inc.
"THE RADIO COMPANY"
666 Fifth Ave., 12th Flr., New York, NY 10103 (212) 838-4450

ROCK QUIZ WEEKEND SPECIAL

THE POLICE

CUE SHEET - August 20-21, 1983

1. STEWART COPELAND ID*

~~Start~~	~~00:00~~
~~Spot~~	~~00:16~~
~~Program~~ 8/26 6pm	1:16
End	2:02

2. STING'S MOVIES*

~~Start~~	~~00:00~~
~~Spot~~	~~00:12~~
~~Program~~ 8/26 7pm	1:12
End	2:07

3. POLICE INSTRUMENTALS*

~~Start~~	~~00:00~~
~~Spot~~	~~00:17~~
~~Program~~ 8/26 8pm	1:17
End	1:59

4. SQUEEZE*

~~Start~~	~~00:00~~
~~Spot~~	~~00:19~~
~~Program~~ 8/26 10pm	1:19
End	2:18

5. SONG CHARACTERS*

~~Start~~	~~00:00~~
~~Spot~~	~~00:21~~
~~Program~~ 8/26 11pm	1:21
End	2:08

6. ANDY SUMMERS' GROUPS*

~~Start~~	~~00:00~~
Spot	00: 22
~~Program~~ 8/27 1a	1: 22
End	2: 33

7. STEWART COPELAND OUTSIDE POLICE*

~~Start~~	~~00:00~~
~~Spot~~	~~00: 16~~
~~Program~~ 8/27 6a	1: 16
End	2 :28

8. SECRET POLICEMAN*

~~Start~~	~~00:00~~
~~Spot~~	00:15
~~Program~~ 8/27 8a	1:15
End	2:29

9. STING ID*

~~Start~~	~~00:00~~
~~Spot~~	~~00:15~~
~~Program~~ 8/27 9a	1:15
End	2:02

10. "GHOST IN THE MACHINE" LP*

~~Start~~	~~00:00~~
~~Spot~~	~~00:12~~
~~Program~~ 8/27 10a	1:12
End	1:56

PAGE ONE

* - These headings identify each separate ROCK QUIZ, but ARE NOT necessarily the answers. Please refer to the enclosed ANSWER KEY for the answers.

T Broadcasting, Inc.
"THE RADIO COMPANY"
666 Fifth Ave., 12th Flr., New York, NY 10103 (212) 838-4450

ROCK QUIZ WEEKEND SPECIAL
THE POLICE

CUE SHEET - August 20-21, 1983

11. "REGATTA DE BLANC" LP*
Start 00:00
Spot 00:16
8/27 12NOON Program 1:16
End 2:05

12. WORLDLY SONGS*
Start 00:00
Spot 00:24
8/27 2p Program 1:24
End 2:05

13. ANIMALS*
Start 00:00
Spot 00:33
8/27 4p Program 1:33
End 2:14

14. OUTSIDE MUSICIANS*
Start 00:00
Spot 00:21
8/27 5p Program 1:21
End 2:29

15. "SYNCHRONICITY" LP*
Start 00:00
Spot 00:14
8/27 6p Program 1:14
End 2:00

16. ANDY SUMMERS ID*
Start 00:00
Spot 00:14
8/28 10A Program 1:14
End 2:14

17. "OUTLANDOS D'AMOUR" LP*
Start 00:00
Spot 00:17
8/28 2p Program 1:17
End 2:03

18. WOMEN'S NAMES*
Start 00:00
Spot 00:19
8/28 3p Program 1:19
End 2:11

19. SOUNDTRACKS*
8/28 5p Start 00:00
Spot 00:18
Program 1:18
End 2:19

20. "ZENYATTA MONDATTA"*
Start 00:00
Spot 00:11
8/28 6p Program 1:11
End 2:00

PAGE TWO

* - These headings identify each separate ROCK QUIZ, but ARE NOT necessarily the answers. Please refer to the enclosed ANSWER KEY for the answers.

M. J. I. BROADCASTING, INC.

666 FIFTH AVENUE 11TH FLOOR

NEW YORK, N. Y. 10103

WESTWOOD ONE RADIO NETWORKS

9540 Washington Boulevard • Culver City, California 90232-1985 • (213) 204-5000

IN CONCERT - *Faces (BBC)*

Show 87-16 for broadcast the week of August 17, 1987

Clock Time

Segment 1 - 10:52

Incue: "I'm Steve Downes..."

1 Billboard: Budweiser, Levi's

Commercial: :30 - Milky Way :30 - U.S. Army

Songs: "Miss Judy's Farm" "Too Bad"

2 Commercial: :30 - Levis 501's :30 - Budweiser

Outcue: "...more from The Faces."

LOCAL BREAK 3

Segment 2 - 13:49

Incue: Applause into "Enjoying yourselves..."

Songs: "That's All You Need"
"Stay With Me"

4 Commercials: :60 - Levi's Contest

Outcue: "...with the Faces, after this."

LOCAL BREAK 5

Segment 3 - 17:08

Incue: REO SPEEDWAGON TOUR UPDATE

Songs: "Memphis" "True Blue"
"Twistin' the Night Away"

6 Commercials: :60 - Budweiser :60 - Levi's Contest
:30 - Gillette / Right Guard

Outcue: "...BBC In Concert classic."

LOCAL BREAK 7

Segment 4 - 20:37

Incue: HEART TOUR UPDATE

Songs: "Discuss It" "Cut Across Shorty"

8 Commercial: :30 - Milky Way :30 - Levis 501's
:30 - U.S. Army

Outcue: "...we'll be right back."

LOCAL BREAK 9

Segment 5 - 14:30

Incue: Applause & stage noise into "Tonight is novelty night..."

Songs: "Bad & Ruin" "It's All Over Now"

10 Commercial: :30 - U.S. Army :60 - Levis Contest
:30 - Gillette / Right Guard

Outcue: "...BBC In Concert classic."

LOCAL BREAK 11

Segment 6 - 13:33

Incue: STARSHIP TOUR UPDATE

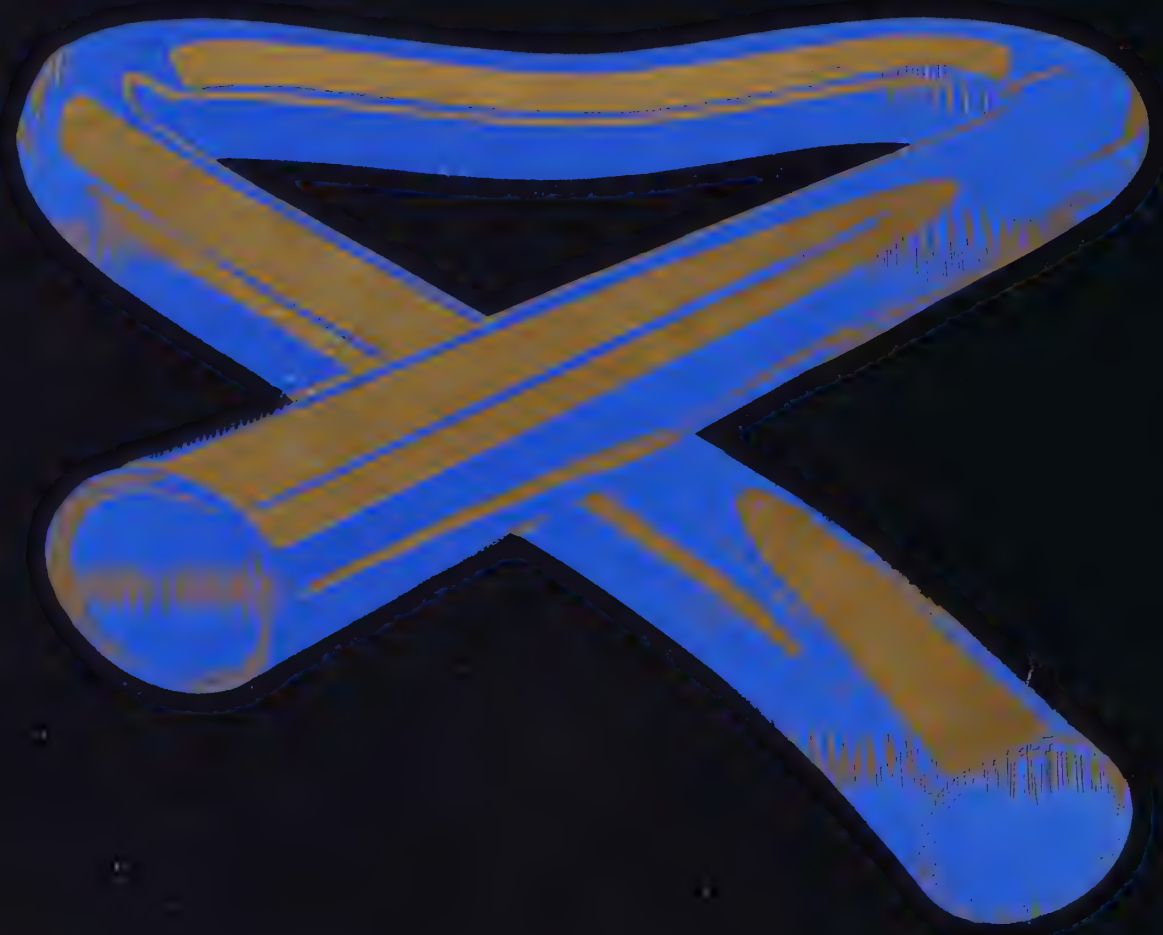
Songs: "Had Me A Real Good Time" "I'm Losing You"

Outcue: "...this is Steve Downes." & Applause out

TOTAL SEGMENT TIMES - 1:26:29 5 LOCAL BREAKS

*** THE PROMO IS THE LAST CUT ON SIDE 4 ***

J&B Orchestra



TUBULAR BELLS

016026 205218
MIX ★ 511
℗ 1991 DISCOMAGIC
Original Sound Recording
made by Discomagic

PRODUCED BY LARRY J.

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MADE IN ITALY

For An Endless Time

Quinn Coleman

KOKAUBEAM RECORDS

Stereo

KR - 1001 A

Side 1

1 Destiny
2 It's My Hope
3 Where Love Is
4 Dearest Children
5 For An Endless Time

Produced by Denny Crockett and Quinn Coleman

KOKAUBEAM Records P.O. Box 7281 Salt Lake City, Utah

For An Endless Time

Quinn Coleman

KOKAUBEAM RECORDS

Stereo

KR - 1001 B

Side 2

1. That We May Know
2. Follow His Way
3. Help Me Find My Way
4. Teach Me To Walk / A Child Is Love
5. There's Not Much Time Remaining

Produced by Denny Crockett and Quinn Coleman

KOKAUBEAM Records P.O. Box 7281 Salt Lake City, Utah

CULT SOUNDS

VOL II

A

33 R.P.M.

01. The Manson Family - Love's Death
02. The Family International - Cathy Don't Go
03. Zendik Farm Orgaztra - Madman
04. Church Universal and Triumphant - Preamble; Great Divine Rector's Call
05. Gabriel of Sedona's Bright & Morning Star Choir - Particle Harmonies
06. Otto Muehl - Jodler

Due to the unavailability of certain masters recordings, surface noise may be evident on certain tracks

Aberrant
RECORDS
CULT SOUNDS
VOL II
B
33 R.P.M.
01. The Lyman Family with Lisa Kindred - James Alley Blues
02. Aum Shinrikyo - Susume
03. Joe Pass - C.E.D.
04. Dr. Malachi Z. York - His Outer Feelings Expressed Musically
05. Unification Church - Song of The Victory
06. Unarius - Segment
Due to the unavailability of certain masters recordings,
surface noise may be evident on certain tracks

DYNAMITE RECORDS
$1.00

SJR 202 A
SIDE ONE
33 1/3 RPM

℗ 1988 GUSTO-N-SUPREME
MUSIC ASCAP

PRODUCED BY:-
N.J. BANKS SR.
N.J. BANKS JR.

"LISTEN TO MY TURBO"

(B. SMITH)

VOCAL 4:45

RAW DOPE POSSE

MR. SHOW JAZZ POSSE
IS IN EFFECT

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SLICE RECORDS

E-VETTE
MONEY

™

STEREO 33 1/3 RPM
Prod. by: F. Virtue
Recorded - Mixed
& Mastered at:
Virtue Studios

SR 912-A
℗ 1986 Mary Hill
Music (BMI)
J.C. Hill - Mix
Keyboards & Drums by:
R. Margolis

1. PLAY BOYS 5:08
(M. Walters, J.C. Hill, R. Margolis)

2. PLAY BOYS (RADIO VERSION) 3:58

FOR BOOKING ENGAGEMENTS:
(215) 747-5519

Dist by Slice Records P O Box 635 Narberth PA 19072

Capitol

REG. U.S. PAT. OFF.

MAORI MUSIC

(Recorded in Ohinemutu, N. Z.)

THE ROTORUA MAORI CHOIR

T-10074

SIDE 2
(T2-10074)

1. PUNEHUNEHU; KOTE NGAU PARA RAHI
2. ETE IWI KIA TOA; HURI MAI
3. NGARO NOA
4. HAERE MAI TE ARAWA ERERE TE KAAHU
5. MATANGI
6. HURI, HURI; HAERE ATU RA

LONG PLAYING

monitor

high fidelity recordings

BAYANIHAN

Philippine Dance Company

33⅓ RPM
MICROGROOVE

SIDE 1
MFS 322

1. a) BAHAY KUBO
   b) LULAY
   c) ILOCANA NASUDI
2. SINGKIL
3. POLKABAL
4. BANGIBANG FUNERAL DANCE
5. PANDANGGO SA ILAW

STEREO:DISC

For non-commercial use on phonographs in homes only. Manufacturer and original purchaser have agreed this record shall not be resold or used for any other purpose.

monitor

high fidelity recordings

BAYANIHAN

Philippine Dance Company

33⅓ RPM
MICROGROOVE

SIDE 2
MFS 322

1. MAGLALATIK
2. TAHING BAILA
3. JOTA MONCADENA
4. BONTOC WAR DANCE
5. PANDANGGO SA SAMBALILO
6. SULTANA
7. ITIK ITIK

STEREO:DISC

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PROMUS
LILIA VERA - Vol. 2
LPPS-20.123
CARA A
Producción
Nacional
℗ 1976
STEREO
RESERVADOS TODOS
LOS DERECHOS DEL
PRODUCTOR
FONOGRAFICO Y
PROPIETARIO DE LA
OBRA REPRODUCIDA
H. en Venezuela
1. COPLAS - Folklore (D. en D.)
2. LA MARIPOSA
(Eduardo Fuentes-María Rodriguez)
3. A LUIS MARIANO - (Rafael Salazar)
4. ARBOLITO SABANERO
(Alberto Arvelo Torrealba-Simón Díaz)
5. LA COCOROBA - (Luis Mariano Rivera)
6. SIN TU MIRADA - (Otilio Galindez)
Productor Fonografico PROMUS

PROMUS

LILIA VERA - Vol. 2

LPPS-20.123
CARA B
Producción Nacional
Ⓟ 1976

STEREO
RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y PROPIETARIO DE LA OBRA REPRODUCIDA.
H. en Venezuela

1. EL PAUJI DE PIEDRA - Folklore (D. en D.)
2. YO NO CANTO POR CANTAR (Rafael Salazar)
3. ESA MORENA - (Rafael Salazar)
4. CLAVELITO COLORADO
   (Alberto Arvelo Torrealba-Simón Díaz)
5. PREGON DE LAS FLORES
   (Rafael Salazar)
6. EN SILENCIO - (Otilio Galindez)

Productor Fonografico PROMUS

angel

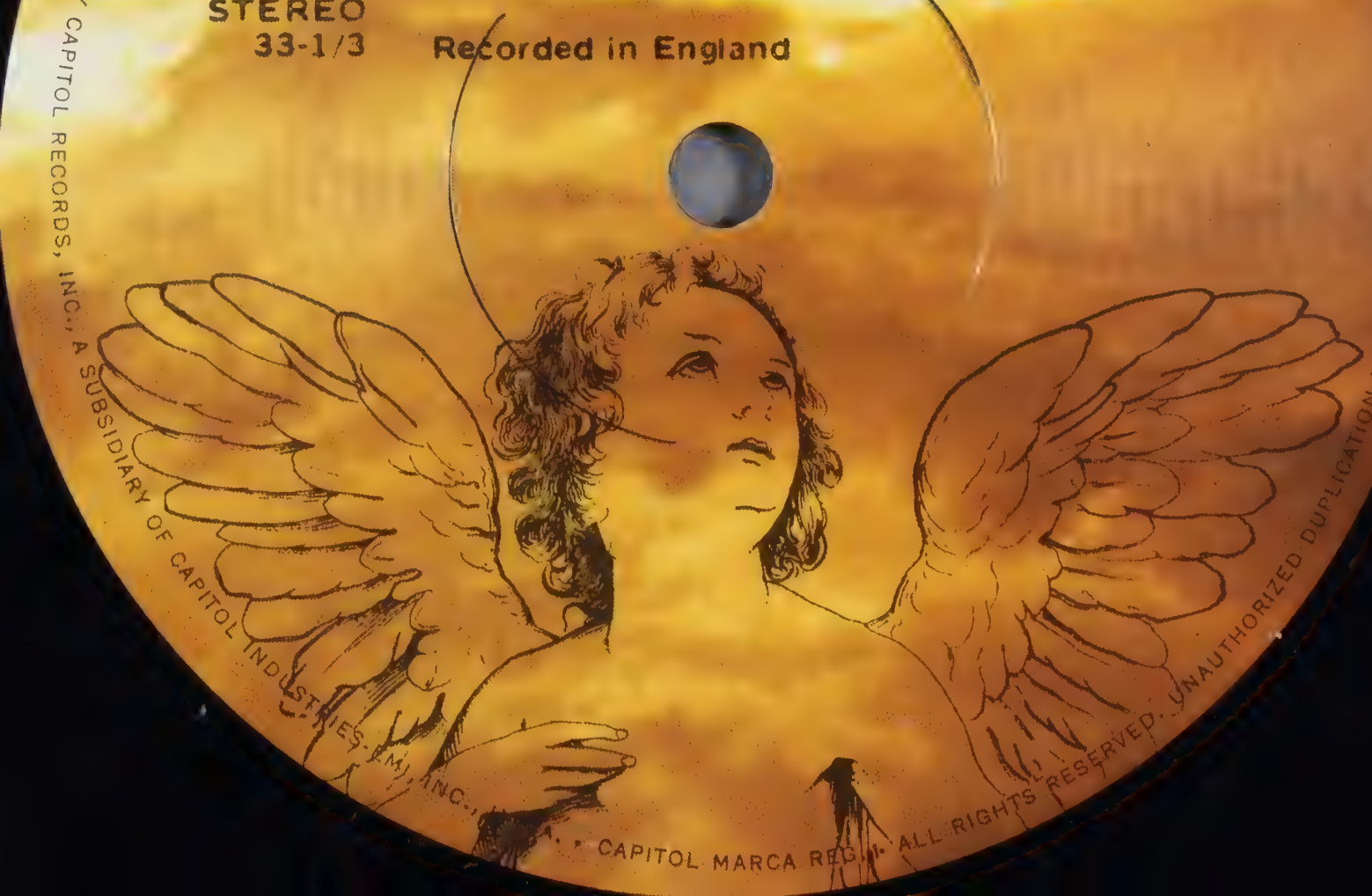
1

Haydn: Concerto in D, Op. 101
(cadenzas by Starker)

JANOS STARKER (cello)
PHILHARMONIA ORCHESTRA
CARLO MARIA GIULINI cond.

Recorded in England

S-1-35725
(YAX-273)
STEREO
33-1/3



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angel

2

Boccherini: Concerto in B flat
(cadenzas by Hutter)

JANOS STARKER (cello)
PHILHARMONIA ORCHESTRA
CARLO MARIA GIULINI cond.

Recorded in England

S 2-35725
(YAX-274)
STEREO
33-1/3

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"ASI CANTABAN LOS HERMANOS GOMEZ"

LOS HERMANOS GOMEZ

hecho en venezuela por el palacio de la música

PALACIO

LP-6054 MONO

1) POR LAS PUERTAS DE ORIENTE – *Canc. Serenata (A. Dorante)* – 2) LA REINA – *Danza Zuliana (D. en D.)* – 3) NOSTALGIAS – *Canc. Serenata (J. T. Santéliz)* – 4) PABLERA – *Canc. Criolla (Juan Ramón Barrios)* – 5) VERDE LUNA – *Instrumental (Vicente Gómez)* – 6) FUEGO, FUEGO – *Golpe (Tino Gómez)*

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"ASI CANTABAN LOS HERMANOS GOMEZ"

LOS HERMANOS GOMEZ

hecho en venezuela por el palacio de la música

PALACIO

LP-6054 MONO

1) LLORANDO A SOLAS – *Vals (Javier Meléndez)* – 2) TEN PIEDAD – *Guasa (Tino Carrasco)* – 3) MERCEDES *Canc. (Angel María Abarca)* – 4) LAMENTO INCAICO – *Instrumental (Hnos. Gómez)* – 5) VECINITA – *Bambuco Colombiano (Jesús Espítia)* – 6) LOS AÑOS HAN PASADO – *Vals (Pedro Franco)*

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QUE JE SURMONTE
Chancellor
FULL FIDELITY
THE FABULOUS FABIAN
CHLX-5005
Side 1
DISTRIBUTED BY
AM-PAR RECORD CORP.
33⅓ RPM
1. REMEMBER ME
(E. Marshall) (2:33)
2. AIN'T MISBEHAVIN'
(Fats Waller-H. Brooks-A. Razaf) (2:18)
3. GOTTA TELL SOMEBODY
(D. Pomus-M. Shuman) (2:11)
4. EVERYTHING IS JUST RIGHT
(R. Marcucci-P. DeAngelis) (2:10)
5. GIMME A LITTLE KISS
(W. Tuck-M. Pinkard-J. Smith) (2:58)
6. LEARNIN'
(R. Romano-B. Duke) (2:21)
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QUE JE SURMONTE
Chancellor
FULL FIDELITY
THE FABULOUS FABIAN
CHLX-5005
Side 2
DISTRIBUTED BY
AM-PAR RECORD CORP.
33⅓ RPM
1. GONNA MAKE YOU MINE
(Gordon Galbraith) (2:09)
2. I'M SINCERE
(J. Ricci-D. R[illegible] P. Damato) (2:22)
3. YOU'LL NEVER TAME ME
(D. Pomus-M. Shuman) (1:48)
4. ANY OLE TIME
(R. Straight) (1:47)
5. GIVE
(T[illegible] Kalmanson) (1:55)
6. YOU [illegible] ME
(R. Marcucci-P. D'Angelo) (2:06)
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RICKY TANNER
RIVER OF SONG

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SIDE ONE

STEREO

RIVER SONG (3:26)
A MAN'S GOTTA BE (2:28)
HOW COME? (2:31)
THE WELLS FARGO WAGON (1:54)
SOUND OF MUSIC MEDLEY: (5:22)
1—THE SOUND OF MUSIC
2—EDELWEISS
3—CLIMB EV'RY MOUNTAIN
WHERE IS LOVE? (2:06)

RICKY TANNER
RIVER OF SONG

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SIDE TWO

STEREO

HOW GREAT THOU ART (4:07)

CHILDREN'S MEDLEY: (5:04)

1—JESUS ONCE WAS A LITTLE CHILD

2—WHEN HE COMES AGAIN

3—I AM A CHILD OF GOD

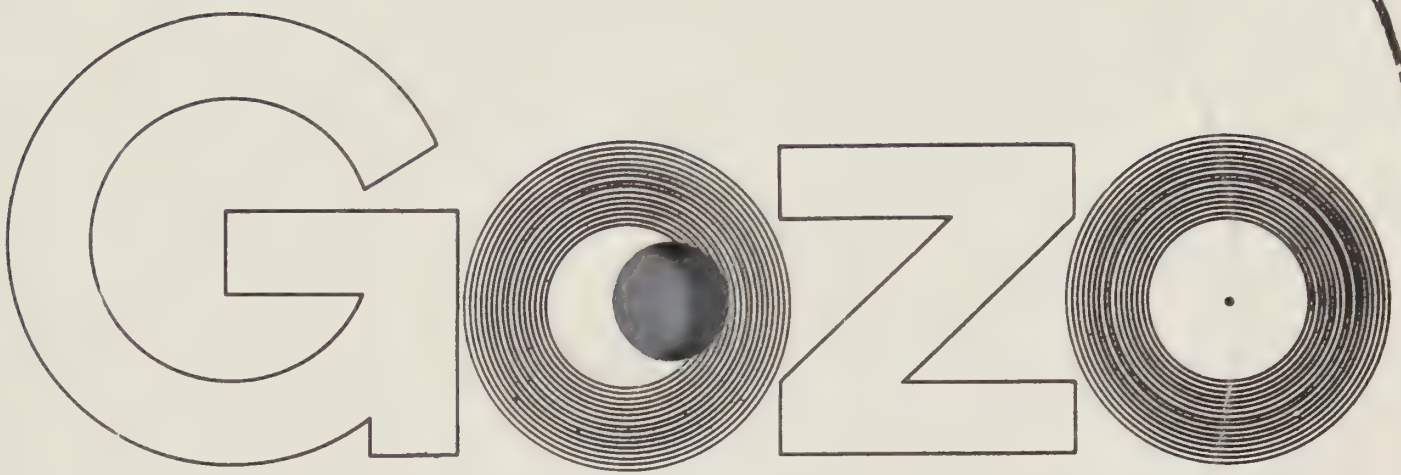
I WALKED TODAY WHERE JESUS WALKED (3:51)

YOU'LL NEVER WALK ALONE (3:00)

WHERE LOVE IS (2:51)

ORIGINAL GOLDEN OLDIES, VOL. 1

33⅓
R.P.M.
G-797



SIDE 1

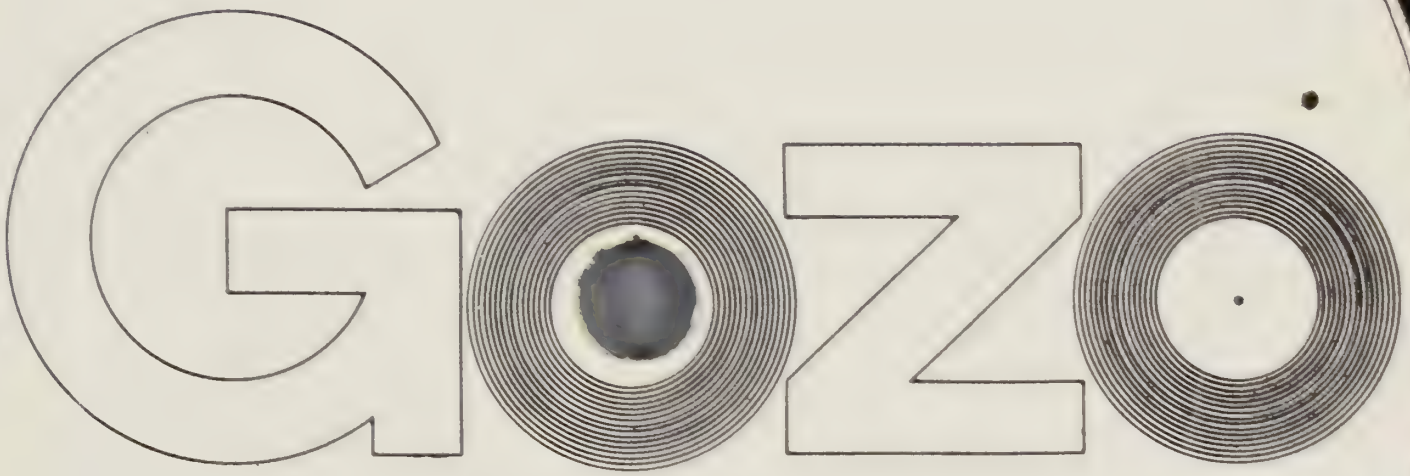
1. Till - The Angels
2. On Bandstand - Jimmy Soul
3. Church Bells May Ring - The Willows
4. Somewhere, Somewhere - The Nutmegs
5. Cindy - Teddy Van

(33-3305)

Printed in U.S.A.

ORIGINAL GOLDEN OLDIES, VOL. 11

33⅓
R.P.M.
G-797



SIDE 2

1. Come Go With Me - The Del Vikings
2. I Shot Mr. Lee - The Bobettes
3. Bablu's Wedding Day - The Eternals
4. Hey, Senorita - The Penguins
5. Florence - The Paragons

(33-3306)

Printed in U.S.A.

abc Records™

"PICTURES & RHYMES"
JIM WEATHERLY

SIDE A
STEREO

AB-982
(AB-982-A)

1. MISTY MISSISSIPPI MORNING 5:43
2. REBEL KEEPS ON ROLLING 3:27
3. LIVING WITH A SHADOW 3:46
4. STORMS OF TROUBLED TIMES 3:30
5. COME THE DAWN 3:30

PRODUCED BY JIM WEATHERLY & LARRY GORDON

All songs published by Keca Music, Inc. (ASCAP)
All songs composed by Jim Weatherly

℗1976, ABC
Records, Inc.

abc Records™

"PICTURES & RHYMES"
JIM WEATHERLY

SIDE B
STEREO

AB-982
(AB-982-B)

1. WHERE THE HOT WIND BLOWS 3:58
2. JUST OUTSIDE YOUR DOOR 4:22
3. TWO ONE WAY TICKETS 3:20
4. BEING ALONE 3:23
5. LOVE IS ROCKING THE COUNTRY 3:41

PRODUCED BY JIM WEATHERLY & LARRY GORDON

All songs published by Keca Music, Inc. (ASCAP)
All songs composed by Jim Weatherly

℗1976, ABC
Records, Inc.

PLEASE

Bad Dream Hotline
by
FOE
A.

Bad Dream Hotline
by
FOE
B.

Disneyland
THE NUTCRACKER SUITE
by PIOTR ILICH TCHAIKOVSKY
STER-3990
STEREO
Side 1
DANCE OF THE SUGAR PLUM FAIRY
CHINESE DANCE
DANCE OF THE REED FLUTES
ARABIAN DANCE
RUSSIAN DANCE
WALTZ OF THE FLOWERS
LEOPOLD STOKOWSKI and the
Philadelphia Orchestra
LONG 33⅓ PLAY

Disneyland
DANCE OF THE HOURS
by AMILCARE PONCHIELLI
STER-3990
STEREO
Side II
LEOPOLD STOKOWSKI and the
Philadelphia Orchestra
LONG 33⅓ PLAY

STRANGE BIRDS
BIRD SHIT

VOT001

VERGE OF TEARS 2019

A1 BIRDSHIT 3
A2 BIRDSHIT 4
A3 BIRDSHIT 1

BURNETT AND MORELLI

VOT001

VERGE OF TEARS 2019

B1 BIRDSHITZ
B2 BIRDSHITS

BURNETT AND MORELLI

UNIVERSITY OF HOUSTON TEXAS

KUHF FM

S'WONDERFUL
AFFAIR IN DISSONANCE

33⅓ RPM ~~78 RPM~~

~~INSIDE OUT~~ OUTSIDE IN

UNIVERSITY of HOUSTON TEXAS
KUHF
FM
THE MAN I LOVE
YOUNG MODERNS
33⅓ RPM 78 RPM
INSIDE OUT OUTSIDE IN

JAY

SIDE 1

JR-10059

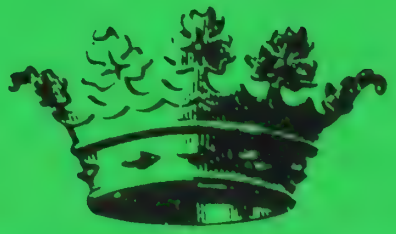
J. DOUGLAS EDWARDS

MORE CLOSES

SIDE 2
JR-10059

J. DOUGLAS EDWARDS

MORE CLOSES



SALEM KIRBAN RECORDS

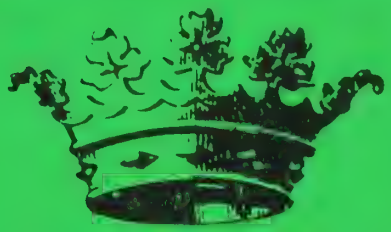
HOW ANTICHRIST WILL CONTROL THE WORLD

33 1/3

Side One
593N8A

by
Salem Kirban

Salem Kirban, Inc., Kent Road, Huntingdon Valley, Pennsylvania U.S.A. Made In U.S.A.



SALEM KIRBAN RECORDS

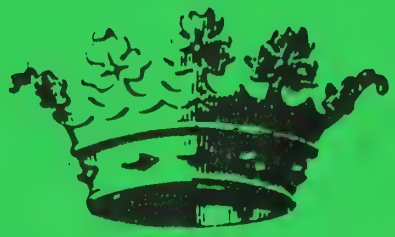
HOW ANTICHRIST WILL CONTROL THE WORLD

33 1/3

Side Two
593N8B

by
Salem Kirban

Salem Kirban, Inc., Kent Road, Huntingdon Valley, Pennsylvania U.S.A. Made In U.S.A.



SALEM KIRBAN RECORDS

COUNTDOWN TO RAPTURE

STEREO
33 1/3 RPM

Side One
591F13A

SALEM KIRBAN

Salem Kirban, Inc., Kent Road, Huntingdon Valley, Pennsylvania U.S.A. Made In U.S.A.

SALEM KIRBAN RECORDS

COUNTDOWN TO RAPTURE

STEREO
33 1/3 RPM

Side Two
591F13B

SALEM KIRBAN

Salem Kirban, Inc., Kent Road, Huntingdon Valley, Pennsylvania U.S.A. Made in U.S.A.

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BOSATU & MUGEN／AKIRA ITO

BBL-2020 (L-75)

side-1

1. BOSATU (7 : 42)
2. ME-ZA-ME (4 : 18)
3. KOKORO & KARADA (4 : 32)
4. MITU (5 : 36)

33 1/3 RPM STEREO

JASRAC

BLACK

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BOSATU & MUGEN／AKIRA ITO

BBL-2020 (L-76)

side-2

5. 意　識（2：34）
6. 止　観（7：33）
7. 夢　幻（4：13）
8. 無　限（4：51）

33⅓RPM STEREO

JUMAC

SAN FRANCISCO SENIOR CITIZEN COMMUNITY CHOIR

Stereo LP

Side 1
SFSCC-93088

1. THE LORD IS MY LIGHT 4:04
2. COMING HOME 5:30
   Soloist: Margaurite Cox
3. STEAL AWAY 3:40
   Soloist: Fredrick Colwell
4. PLENTY GOOD ROOM 2:06
   Soloist: Fredrick Colwell
5. IN THE NAME OF JESUS 2:36
6. I'VE GOT A NEW HOME 2:42

SAN FRANCISCO SENIOR CITIZEN COMMUNITY CHOIR

Stereo LP

Side 2
SFSCC-93088

1. THE LORD WILL MAKE A WAY SOME HOW
   Soloist: Annie Trusty 3:37
2. SWING LOW SWEET CHARIOT 2:35
   Soloist: Betsy Robertson
3. OVER MY HEAD 3:23
4. YIELD NOT TO TEMPTATION 3:55
5. JESUS IN THE MORNING 4:05

FANTASY RIDE

WAYNE POWELL SPECTRUM

Produced by Wayne Powell

Engineered by Gary Denton

Side One

1. Spaceway (4:38)
2. Open Harbor (4:50)
3. Juanita (4:32)
   (Wayne Powell/Janet Powell)
4. Father's Love (4:03)

All selections written by Wayne Powell
except as indicated

DP-0021

©℗ 1981 Telescope Music -BMI Dragonfly Records, Los Angeles, California Made in USA

FANTASY RIDE

WAYNE POWELL SPECTRUM

Produced by Wayne Powell
Engineered by Gary Denton

Side Two

1. Love Will Come Through (3:20)
2. Key West (3:44)
3. Fantasy Ride (14:51)

All selections written by Wayne Powell

©℗ 1981 Telescope Music -BMI
Dragonfly Records, Los Angeles, California Made in USA

DP-0021

ZIEMART

THE POLISH BRASS BAND
OKTOBERFEST
"POLISH STYLE"

Conducted by Joe Ziemienski

Z 7001

SIDE 1

1. WANDERMUSIKANTEN
2. DANN UND WANN Polka
3. AMELIA Polka
4. U. of N.D. March
5. DIE ALTE HEIMAT Waltz
6. AMERICAN POLKAROL
7. TRACHENFEST

ZIEMART

THE POLISH BRASS BAND
OKTOBERFEST
"POLISH STYLE"
Conducted by Joe Ziemienski

Z 7001

SIDE 2

1. EGERLANDER Polka Potpourri
2. KRAN PRAZANKA
3. ES WOLLT March
4. FIERY ANNA Polka
5. EDELWEISS Polka
6. HOCH DIE TASSEN Potpourri

ASOCIACION ★ DE ★ ARTISTAS ★ PERUANOS

PRESENTAN SU PRIMER LONG PLAY

LADO A

AAP 1563A

CANTO AL PERU

1-"AÑORANZAS" (Vals)
(Antero Tejada)
"LOS MATICES DEL PERU"

2-"DIME LA VERDAD" (Vals)
(Silvia Mondoñedo)
SILVIA MONDOÑEDO

3-"SOY TU HERMANO, SOY TU AMIGO" (Vals)
(Aida Riofrio E.)
LUCHO RIVERA

4-"POBRE VIEJO" (Vals)
(Jesus Ruesta)
PEPE NESCIOSUP

5-"LEJOS DE TI" (Vals)
(Victor y Monica Hurtado)
"EL DUO DE ORO"

ASOCIACION ★ DE ★ ARTISTAS ★ PERUANOS

PRESENTAN SU PRIMER LONG PLAY

LADO B

AAP1563B

CANTO AL PERU

1 "A UN SEÑOR" (Vals)
(Gustavo Alfredo)
CARMENCITA MONTORO

2 "QUIERO GANARLE AL TIEMPO" (Vals)
(Renee Ponce)
MARICRUZ ARANA

3 "REFLEXIONA" (Vals)
(Victor Hurtado)
ANA MARIA CHINCHAY

4 "ANHELO" (Vals)
(José Arce Muñoz)
JOSE ARCE

5 "COCOTITO" (Festejo)
(Fernando Davila)
FERNANDO DAVILA

IEMPSA

LA PRIMERA FABRICA DE DISCOS DEL PERU

VALSEANDO FESTEJOS

R.I. 1423

ELD 02 15.985 A

IEMP 9793

ESTEREO

GLORIA (Vals) (Luis Dean Echevarria)-LA MORENA TRINIDAD (Festejo) (Wilfredo Franco)-REBECA (Vals) (D.R.)-TIO GOYO (Festejo) (Wilfredo Franco)-DONDE ESTARAS AMOR (Vals) (D.R.) NEGRITO DE LA HUAYRONA (Festejo) (D.R.) IRENE (Vals) (Amador Paredes)-DON ANTONIO MINA (Festejo) (D.R.) NUESTRO SECRETO (Vals) (Félix Pasache) MUEVE TU CU CU (Festejo) (José Villalobos)

LUCILA CAMPOS Y OSCAR AVILES

(P) 1982

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

IEMPSA
LA PRIMERA FABRICA DE DISCOS DEL PERU
VALSEANDO FESTEJOS
R.I. 1423
ELD 02 15 985 B
IEMP 9794
ESTEREO
1.-NO TE HE DADO MOTIVO (Vals) (Teresita Velásquez)
2.-AMOR BONITO (Vals) (Aldo Estrada Tristan)
3.-MAYORAL (Festejo) (D.R.)
4.-SI ME FALTARAS AMOR (Vals) (Pedro Pacheco)
5.-YO QUIERO HABLAR CONTIGO (Vals) (José Dávalos)
LUCILA CAMPOS Y OSCAR AVILES
(P) 1982
RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

DISCOS MICRO RADIO

"CON SABOR... Y DONAYRE"

MANUEL DONAYRE

S.E. 9704
LADO–A

33 1/3 R.P.M.
ESTEREO
R.I. 5731

1.- DECEPCION-Vals
(Serafina Quinteras-Laureano Martínez Smart) APDAYC
2.- TODO ES ILUSION-Vals (Alfonso Rosillo) APDAYC
3.- OLVIDA (Augusto Polo Campos) SPAC
NO SUFRAS CORAZON (Augusto Polo Campos) SPAC-Valses
4.- LA CABAÑA-Vals (Alejandro Sáez León) APDAYC
5.- EL REGRESO-Vals (Mario Cavagnaro) SPAC
6.- CUANDO SERA-Zamacueca
(Alberto Haro) SPAC

(P) 1980

Industria Peruana - M.R.

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU RADIODIFUSION, EJECUCION Y COMUNICACION PUBLICA

DISCOS
LEMO RICO
"CON SABOR...Y DONAYRE"
MANUEL DONAYRE
S.E. 9704
LADO–B
33 1/3 R.P.M.
ESTEREO
R.I. 5731
1.- EL EXPOSITO-Vals (Pedro Espinel) APDAYC
2.- CORAZON HERIDO-Vals
(Carlos Casanova-Luis Galvez Ronceros) APDAYC
3.- POR ESA INGRATA (Félix Pasache) APDAYC
VETE (Félix Pasache) APDAYC-Valses
4.- NO TE VAYAS-Vals (Javier Arce)
5.- ASI LO QUIERES TU-Vals (Pedro Pacheco) APDAYC
6.- TU NO ME GANA A MENEA- Landó
(Mario Lobatón)
(P) 1980
Industria Peruana - M.R.

SEGUIMOS VALSEANDO FESTEJOS
ARTURO "ZAMBO" CAVERO/OSCAR AVILES:

R.I. 1423

ELD 02.15.1036 A
IEMP 9835
ESTEREO

1.-DIJISTE ADIOS-Vals (Félix Pasache)
2.-OLGA-Vals (Pablo Casas Padilla)
3.-SIGUE TU RUMBO-Vals (Félix Pasache)
4.-AURORA-Vals (D.R.)/CHINCHILLI-Festejo (Pepe Villalobos)/ROMPE CON TU CARIÑO LAS CADENAS-Vals (D.R.)/LA MORENA TRINIDAD-Festejo (Wilfredo Franco)/CALLEJON DE UN SOLO CAÑO-Vals (Victoria y Nicomedes Santa Cruz)

AHORA: "ARTURO "ZAMBO" CAVERO, LUCILA CAMPOS CON OSCAR AVILES"

(P) 1982

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

IEMPSA
LA PRIMERA FABRICA DE DISCOS DEL PERU
SEGUIMOS VALSEANDO FESTEJOS
LUCILA CAMPOS/OSCAR AVILES.
R.I. 1423
ELD 02.15.1036 E
EMP 9836
ESTEREO
1.-PAJARILLO DE ORO-Vals (Elvira Travesí)
2.-SEMBLANZAS-Vals (Ernesto "Chino" Soto)
3.-MI ADORACION-Vals (Teresita Velásquez)
4.-LA TIA CONCOLON-Festejo (Arturo Garay)/LA
ABEJA-Vals (Ernesto "Chino" Soto)/MAYORAL
Festejo (D.R.)/AMOR ILUSO-Vals (Felipe Pingio Alva)/
MAITIN-Festejo (D.R.)
AHORA: "ARTURO "ZAMBO" CAVERO"
LUCILA CAMPOS CON OSCAR AVILES
(P) 1982
RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

POWER
RECORDS
Lado A
33 RPM
10-3-2029A
1. La Piedra
2. Vete No Mas
3. Humillacion
4. El Provinciano
5. Inquietud
JULIO DAVILA Y DANIEL BLANCAS
EN NUEVA YORK

POWER
RECORDS
Lado B
33 RPM
10-3-2029B
1. Que Dificiles
2. Ilusion Azul
3. El Fronton
4. Separacion
5. Quiero Cantar
DANIEL BLANCAS Y JULIO BAVILA
EN NUEVA YORK

CONDOR

M.R.

EL ROCKOLERO MAYOR

CECILIO ALVA

ESTEREO

℗ 1980 Cóndor

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA.

PRODUCCION ORDENADA, CONTRATADA Y BAJO LA RESPONSABILIDAD DE: Grabaciones CONDOR-MURILLO CIA.LTDA. —GUAYAQUIL—

FABRICADO POR Ipesa GUAYAQUIL ECUADOR

350-0018-A

S-6660-AMG-12

1. SIN TU CARIÑO - Bolero (Juan Rebaza)
2. MALA YERBA - Bolero (Hugo Almanza D.)
3. NO ME ESCRIBAS-Bolero (Manuel Jiménez)
4. SENTENCIA - Bolero (Manuel Miyashiro)
5. LA MIA - Bolero (Juan Rebaza)
6. MALA FE - Bolero (Juan Rebaza)

Arrs. y Dir.: Manzanita y Conjunto

p a

CONDOR

M.R.

EL ROCKOLERO MAYOR

CECILIO ALVA

ESTEREO

℗ 1980 Cóndor

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA.

PRODUCCION ORDENADA, CONTRATADA Y BAJO LA RESPONSABILIDAD DE: DISCOS CONDOR MURILLO CIA. LTDA. -GUAYAQUIL-

FABRICADO POR PICO GUAYAQUIL ECUADOR

350-0018-B

S-6661-AMG-12

1. SEPARACION - Bolero (E. Martínez)
2. QUE CREES TU - Bolero (Luis Armando García)
3. PIDETE LA OTRA - Bolero (Juan Rebaza)
4. MARIA, MARIA, MARIA - Bolero (Bernardo Hernández S.)
5. LA MUJER DE MI AMIGO - Bolero (Palito Ortega)
6. UN CUARTO DE HORA SOLAMENTE Bolero (Enrique Peña)

Arrs. y Dir.: Manzanita y Conjunto

p a

MAG
"QUE VIVA EL CRIOLLISMO"
Varios Intérpretes
STEREO
LPN-2720 A
1.- ANITA (D.R.) CARLOS PICKLING
2.- ENGAÑADA (D.R.) ROMANCEROS CRIOLLOS
3.- MI TESORO (D.R.) CARLOS PICKLING
4.- EMBRUJO (D.R.) LOS CHAVEZ
5.- ESTRELLITA DEL SUR (D.R.) CUERDAS DE ORO
6.- MI PERU - FINA ESTAMPA (D.R.)
JOE DI ROMA
FABRICADO POR SICA PERUANA S.A. - INDUSTRIA PERUANA R.I. 1267

MAG
"QUE VIVA EL CRIOLLISMO"
Varios Interpretes
STEREO
LPN-2720 B
1.- PERDONAME (D.R.) LOS CHAVEZ
2.- MI CAMINO LE DI (D.R.) CARLOS PICKLING
3.- CRUELDAD (D.R.) LOS RIMENSES
4.- EL CAPULI - LA CONTRABANDISTA (D.R.)
JOE DI ROMA
5.- QUE NOS PASO A LOS DOS -
CONTAMANINA (D.R.) JOE DI ROMA
6.- CIUDAD BLANCA (D.R.)
CARLOS PICKLING
FABRICADO POR SICA PERUANA S.A. - INDUSTRIA PERUANA R.I. 1267

REMO

RECORDS

CALLEJON

LOS EMBAJADORES CRIOLLOS

LD - 1285
LADO A

33 1/3

1. MUJER INTERESADA - Vals
   Rómulo Varilla
2. SOÑADOR - Polka
   Pedro Espinel
3. EL TISICO - Vals
   Luis Molina
4. ODIAME - Vals
   Rafael Otero
5. TU ALMA Y LA MIA - Vals
   Miguel Cabrejos
6. MARINERA NORTEÑA
   Guardia vieja

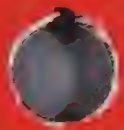
MFG. BY REMO RECORD CORP., 664 10TH AVE., NEW YORK, N.Y. 10036

REMO
RECORDS

CALLEJON
LOS EMBAJADORES CRIOLLOS

Jaime R. Ruiz

LD - 1285
LADO B



33 1/3

1. LEJANO AMOR - Vals - Teresa Blas
2. MI SUFRIR - Polka
   Rómulo Varilla
3. EMBARGO MATERNAL - Vals
   C. Fernandez-O. Aviles
4. YOLANDA - Vals
   Rafael Otero
5. VIVA EL PERU Y SERENO
   Alicia Maguiña
6. MARINERA Y RESBALOSA
   Guardia Vieja

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ROGUI ENTERPRISES

Presenta

Los Davalos

LADO A **I.P 001 AA**

1. **Chabuca Limena 4:25**
   Vals/Manuel Alejandro
2. **Esposa, Amiga, Amante 3:35**
   Vals/Jose Davalos
3. **Tu y Yo 2:55**
   Pasillo/Manuel Coello
4. **Quiero que estes conmigo 3:14**
   Vals/Juan Mosto
5. **A que llamas carino 3:30**
   Vals/Jose Davalos

ROGUI ENTERPRISES

Presenta

Los Davalos

LADO B

LP 001 BB

1. **El artista 3:30**
   Vals/Jose Escajadillo
2. **Homenaje a Julio Jaramillo 3:31**
   Vals/Jose Davalos
3. **Lamparillas 3:08**
   Pasillo/Miguel Angel Casares
4. **Amemonos mujer 3:06**
   Vals/Jose Davalos
5. **No te pido que me quieras 3:00**
   Vals/Maria Antonieta Bejarano

第一唱片
FIRST
STEREO RECORD
JUDY COLLINS 茱莉柯蘭妮
WILDFLOWERS 野花
SIDE 1
FL-1742-A
1. MICHAEL FROM MOUNTAINS 麥克爾山脈
2. SINCE YOU ASKED 自你要請以來
3. SISTERS OF MERCY 慈悲姊妹
4. PRIESTS 牧師
5. A BALLATA OF FRANCESCO LANDINI
民國58年9月出版
LONG PLAY
33⅓

第一唱片
FIRST
STEREO RECORD
JUDY COLLINS 茱新柯維妮
WILDFLOWERS 野花
SIDE 2
FL-1742-B
1. BOTH SIDES NOW 那双方面
2. LA CHANSON DES VIEUX AMANTS
3. SKY FELL 天空落下
4. ALBATROSS
5. HEY THAT'S NO WAY TO SAY GOODBYE 嘿，那並不是說再見
LONG PLAY
民國58年9月出版
33⅓

COLUMBIA
THE FLOCK
DINOSAUR SWAMPS
C 30007
STEREO
SIDE 1
AL 30007
1. GREEN SLICE 2:00
2. BIG BIRD 5:52
3. HORNSCHMEYER'S ISLAND 7:27
4. LIGHTHOUSE 5:20
- The Flock -
Produced by John Mc Clure

COLUMBIA
THE FLOCK
DINOSAUR SWAMPS
C 30007
STEREO
SIDE 2
BL 30007
1. CRABFOOT 8:15
2. MERMAID 4:53
3. URANIAN SIRCUS 7:12
- The Flock -
Produced by John Mc Clure

DISQUES DEVA

33⅓ TOURS

DOR

33 T.

Face 1

Stéréo

L'ENFANT S'ENDORT

1. **"C'est la sieste"**
2. **Trio (extrait)** (H. Berlioz)
3. **Adagio** (L. Vinci)
4. **Andante** (W.A. Mozart)
5. **Berceuse** (G. Faure)
6. **Berceuse** (L. Vierne)

Conçu par M. LAMBERT

Avec le concours de : M. LARRIEU
V. JAMAIN
V. GANTES-VOGT

PRODUCTEUR PHONOGRAPHIQUE ET DE PROPRIÉTAIRE DE CE DISQUE ENREGISTRÉE RÉSERVÉS SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRÊT L'UTILISATION DE CE DISQUE POUR L'EXÉCUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS

DISQUES DEVA
33 T
TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRET L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS
DOR
33 T.
Face 2
Stéréo
L'ENFANT S'ÉVEILLE
1. Sarabande (J.S. Bach)
2. Rêverie (C. Debussy)
3. Allegro (G.P. Telemann)
4. Trio (extrait) (H. Berlioz)
5. Ma poupée - 6. Qui tourne ?
7. Un petit oiseau
Conçu par M. LAMBERT
Avec le concours de : M. LARRIEU
V. JAMAIN
V. GANTES-VOGT

Jean René

VOLUME 2

1. VIVE LA VIE	2'36	4. TAPE, TAPE DANS TES MAINS	3'01
2. L'ARC-EN-CIEL	1'51	5. LA CHANSON DES BISOUS	2'55
3. LE BAIN (Pierre et Frederik)	2'15	6. PETIT OURS	2'29
		7. FAIS TON NID	1'49

Face A

33 tours

SACEM SACD SDRM SCPP

Océan
OC 22781

℗ 1987

Paroles et musique : Jean René

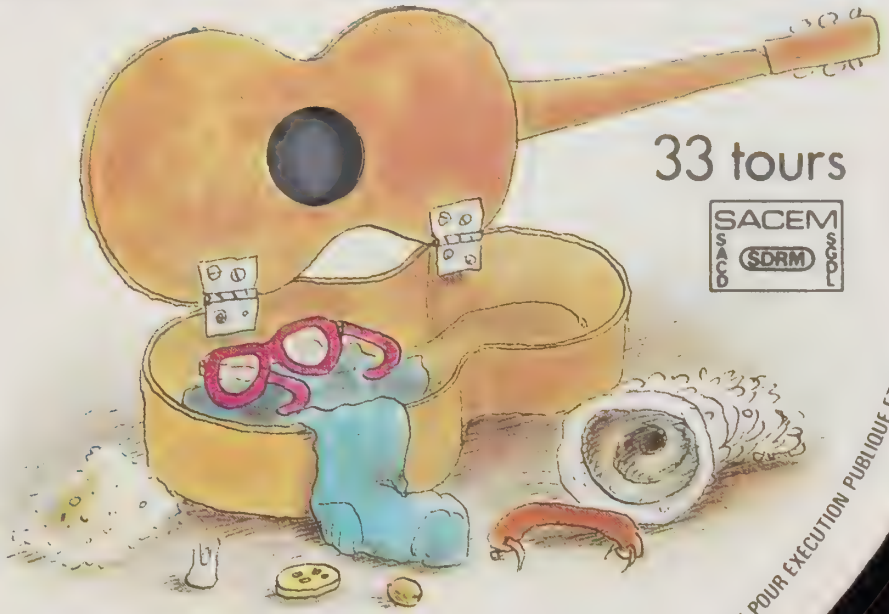
éditions crayon bleu

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE

Jean René

VOLUME 2

8. MUSIQUE AU ZOO	3'02	11. J'VEUX M'HABILLER TOUT SEUL	2'35
9. ALLO PAPA (Frederik)	1'28	12. UN DRÔLE DE CHAT	2'29
10. LA MAISON DES OISEAUX	1'51	13. ON SE RESSEMBLE PAS (Pierre et Frederik)	2'57
		14. COMME DES BULLES DE SAVON	3'27



Face B

33 tours

SACEM SACD SDRM SCPL

Océan

OC 22781

℗ 1987

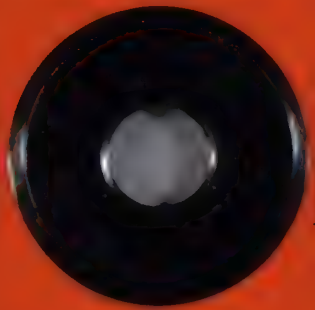
Paroles et musique : Jean René

éditions crayon bleu

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTRÉE RESERVÉS SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE

polydor

MAG SENN



SACEM

℗ 1984
POLYDOR
PARIS

823 523-1
823 523-1 1

STEREO
33

1

LE P'TIT OPÉRA DES TORTUES

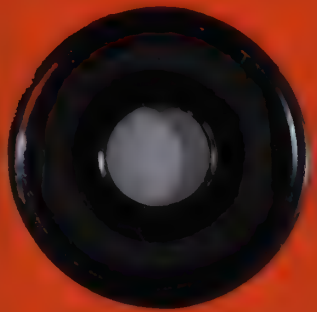
1. PETITE OUVERTURE 1'20 TEXTE 1'20
2. PAS DORMIR À L'ÉCOLE 2'45 TEXTE 1'47
3. BALLADE À GILBERTE 2'00
4. LES TROIS CHATS 2'37 TEXTE 0'40
5. DIS-LE DIS-LE 1'18 TEXTE 0'30
6. LE CHAPEAU DE MARIÉ* 2'59 TEXTE 0'49

Auteur-compositeur : Mag Senn
Arrangements : Gérard Bossé
** Musique Gérard Bossé*
Enregistrement et mixage par
Gérard Loury au
studio 2000
D. R.

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXÉCUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS.

polydor

MAG SENN



SACEM

℗ 1984
POLYDOR
PARIS

823 523-1
823 523-1 2

STEREO
33

2

LE P'TIT OPÉRA DES TORTUES

1. BONNE NUIT 2'04 TEXTE 0'37
2. LA DANSE DU Y 1'40 TEXTE 0'53
3. COCO LE BIGORNEAU 2'39 TEXTE 0'30
4. DRÔLES DE TORTUES 1'28 TEXTE 0'30
5. LES TORTUES DE COULEUR 3'33 TEXTE 1'17
6. FINAL* 2'20

Auteur-compositeur : Mag Senn
Arrangements : Gérard Bossé
** Musique Gérard Bossé*
Enregistrement et mixage par
Gérard Loury au
studio 2000
D. R.

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disque
NATHAN

Je chante l'alphabet

Paroles et musiques
Josiane Jeannot-Girard
et Raymond Jeannot

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITES

MADE IN FRANCE

℗ 1982

Face A

STÉRÉO

SACEM
SACD (SDRM) SGDL

850 201

Alphabet 0'59
A - Attention voilà le A 0'55
B - B comme dans bébé 1'12
C - Cécile, cessez 1'09
D - Le chat et le dé 1'19
E - Je fais E 1'09
F - La première lettre de France 1'22
G - Au pays des orangers 1'22
H - Les indiens ont une hache 1'04
I-J - Un point sur un I - Un point sur un J 0'53
K - Le Kakatoès 1'20
L - Comme une aile de tourterelle 2'10

disque
NATHAN

Je chante l'alphabet

Paroles et musiques
Josiane Jeannot-Girard
et Raymond Jeannot

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION ● LA DUPLICATION LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITES

MADE IN FRANCE

℗ 1982

Face B

STÉRÉO

SACEM
SACD SDRM SGDL

850 201

M - N - Les vieilles demoiselles 1'37
O - Le soleil et l'orange 1'12
P - Le P de parking 1'02
Q - Q, on peut tomber dessus 0'57
R - Une lettre pleine d'air 1'29
S - L'escargot dans l'escalier 1'25
T - Thé au lait, thé au citron 1'05
U - Ne hurle pas 1'05
V - W - Les deux bras levés 1'32
X - Le pont en X 0'43
Y - Le i grec 0'56
Z - La dernière lettre de l'alphabet 0'31
Final 1'43

THE
AKRON-CLEVELAND MASS CHOIR

"Surely God Is Able"

THE AKRON-BETHEL S.D.A. ENSEMBLE
THE CLEVELAND, S.D.A. GOSPEL CHOIR

THE HISTORY OF MUSIC
VOL. II

STEREO
33 1/3 RPM

SIDE ONE
3072-20A

SOMETIMES I FEEL
LORD I COME TO THEE
MAGNIFY THE LORD
IF YOU EVER BEEN BLESSED

THE

AKRON-CLEVELAND MASS CHOIR

"Surely God Is Able"

THE AKRON-BETHEL S.D.A. ENSEMBLE
THE CLEVELAND S.D.A. GOSPEL CHOIR

THE HISTORY OF MUSIC
VOL. II

STEREO
33 1/3 PRM

SIDE TWO
3072-20B

FOLLOW THE LAMB
LIFT HIM UP
PRAISE GOD
SURELY GOD IS ABLE

THE

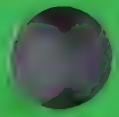
SOUSA CAROLERS

1. List! the Cherubic Host . . . arr. Deis
(Soloist, Eugene Brown)

2. God, The Lord, A King . . . arr. Angell and Cooper
(Carolers)

3. The Creation . . . James Weldon Johnson
(Narrator, Eugene Brown)

SIDE 1



22145

4. Ain't Got Time To Die . . . Hall Johnson
(Soloist, Karen Wiggs)

5. Amen . . . Hairston
(Soloist, Leslie Jones '64)

6. Mary Had A Baby . . . arr. Black
(Soloist, Willita Lanier)

7. Ain't A That Good News . . . Dawson
(Carolers)

8. Ezekiel Saw De Wheel . . . Dawson
(Carolers)

9. Hallelujah . . . from The Messiah
(Carolers)

THE

SOUSA CAROLERS

1. The Impossible Dream . . . Leigh
(Soloist, Calvin Jones '68)

2. Giannina Mia . . . Friml
(Karen Wiggs '68)

3. Old Man River . . . Jerome Kern
(John Pitts '66)

SIDE 2

22146

4. O del mio dolce ardor . . . Giovanni
(Jacquelyn Farmer '66)

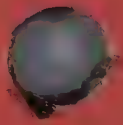
5. Italian Street Song . . . Victor Herbert
(Rosemary Palmer '66)

6. You'll Never Walk Alone . . . Rogers and Hart
(Carolers)

7. Battle Hymn Of The Republic . . . Wilhousky
(Carolers)

Music at
NORWICH UNIVERSITY

Side 1
GMS-4021



Mountainside Studio
Northfield, Vt.

1. Sing We and Chant It - Thomas Morley
2. April is in my Mistress' Face - Thomas Morley
3. Melting Airs - William Hayes
4. Spring Returns - Luca Marenzio
5. My Heart doth Beg You'll not Forget - Orlando di Lasso
6. Come Again Sweet Love - John Dowland
7. A Musical Concoction - Ariano Bancheri
8. My Lord, What a Mourning - arr. Christiansen
9. An American Trilogy - arr. Lojeski
10. The Impossible Dream - arr. Frank

Music at
NORWICH UNIVERSITY

Side 2
GMS-4021

Mountainside Studio
Northfield, Vt.

1. Sonata from DIE BANKELSANGERLIEDER - Anonymous
The NU Brass Ensemble
2. Balladair - Erickson
3. Folk Song Suite-March - Vaughan Williams
The Vermont Symphonic Band
4. The Stripper - Rose
The Grenadiers
5. National Emblem - Bagley
6. Norwich Forever - Peach
The NU Regimental Band

LRS
SING A NEW SONG
The School Choirs of
St. Helena, California
Craig Bond, Director
Side One
STEREO 33⅓
LRS-RT-6658 A
ST. HELENA ELEMENTARY SCHOOL CHORUS
TUM BALALAIKA — Kunz
BUTTERFLY IN THE WIND — Israeli Folk Song
MY FAVORITE THINGS — Rodgers
Piano: Nancy Garden, Student Director: Wendy Dredge
ROBERT LOUIS STEVENSON SCHOOL CHORUS
APRIL COME SHE WILL — Simon
LET ALL WHO SING BE MERRY — Vecchi
I SING THE BODY ELECTRIC — Gore
Piano: Niki Young
ST. HELENA HIGH SCHOOL CONCERT CHOIR
I HAVE LONGED FOR THY SAVING HEALTH — Byrd
CHANGE THEN, FOR LO SHE CHANGETH
Holborne
STARMAKER — Roberts
Piano: Pam Young
LOCATION RECORDING SERVICE, INC. — 2201 W. BURBANK BLVD. — BURBANK CALIF.

LRS
SING A NEW SONG
The School Choirs of
St. Helena, California
Craig Bond, Director
Side Two
STEREO 33⅓
LRS-RT-6658 B
ST. HELENA HIGH SCHOOL COMBINED CHOIRS
FOR THE BEAUTY OF THE EARTH — Rutter
JOY IN THE MORNING — Sleeth
Piano: Nancy Garden
ST HELENA HIGH SCHOOL JAZZ CHOIR
BLUE SKIES — Berlin
Soloist: Jason Britton
MY FUNNY VALENTINE — Rodgers
Soloist: Carlos Aguayo
SWEET GEORGIA BROWN — Bernie
Soloists: Janie Borges, Mike Dunn
IT MIGHT AS WELL BE SPRING — Rodgers
Soloists: Wendy Dredge, Aron Hall
'S WONDERFUL — Gershwin
Soloists: Wendy Dredge, Jason Britton
Piano: Christine Heinemann
Drums: Patty Varozza
Bass: Cameron Lim
LOCATION RECORDING SERVICE, INC. — 2201 W. BURBANK BLVD. — BURBANK CALIF.

FERNAND NATHAN

L 99

LES PETITS
à l'écoute des sons

Face I **33 T Stéréo**

Identification des sons différenciés

• le marteau et clous • tic-tac de réveil • perceuse électrique • téléphone • machine à écrire • moteur qui démarre • bain qui coule • chasse d'eau • pluie • sifflet à roulette

Comparaison des sons

• chien, cheval, chat • scier et clouer • auto et moto • robinet pleine puissance et goutte-à-goutte • ballon, balle de ping-pong

Voix : femme, enfant, homme • forte, faible, proche, lointaine • dans une pièce • dans la nature • au téléphone • haut-parleur

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FERNAND NATHAN

L 99

LES PETITS
à l'écoute des sons

Face 2 **33 T Stéréo**

Evocations de scènes

• remplissage d'une bouteille • montée d'escalier, descente • montée d'escalier, entrée • trajet d'autobus • le marché • la gare • le «silence» des bois • le bain

Papier : agité • plié • froissé • déchiré

Devinettes sonores

Tous droits du producteur phonographique et du propriétaire de l'œuvre enregistrée réservés. Duplication, exécution publique, radiodiffusion de ce disque interdites. - Made in France.

ALMA APUREÑA

JESUS MORENO

LOLIMAR

026
"ALMA APUREÑA"
JESUS MORENO

P.V.P.
Bs. 32,00

Distribuye: LOLIMAR

ALMA APUREÑA – EL PEREGRINO – AMOR EN LA LLANURA – TU INGRATITUD – DOS GALLOS DE ESPUELA FINA – ALMA ADOLORIDA – MORENA LINDA – TRISTEZA DE UN COLEADOR – LA LLANURA A ENTRADAS DE AGUA – EN EL MEDIO DE UN PALMAR – CORAZON SOLITARIO – LA BURRA TUMBA RACIMO.

HORACE PROMOTIONS, LTD.

"VARIATIONS"

featuring MARTIN DAVIDSON

STEREO
33⅓ RPM

HP29566
Side A

1. **BORO PARK**
   (J. Kander-Rockof)
2. **AISHES CHAYIL**
   (Song of Songs-Davidson)
3. **OS HI**
   (Zmiros-Davidson)
4. **MY BITTER TEARS**
   (Davidson)
5. **MODIM**
   (Tfilah-Davidson)

Arranged by Martin Davidson

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HORACE PROMOTIONS, LTD.

"VARIATIONS"

featuring MARTIN DAVIDSON

STEREO
33⅓ RPM

HP29566
Side B

6. **MI CHOMOCHA**
   (Tfilah-Davidson)
7. **MAMMY**
   (Davidson)
8. **VAANI TFILOSI**
   (Tfilah-Davidson)
9. **AL HADVASH**
   (Naomi Shemer)
10. **ABI GESUND**
    (G. Stern-Davidson)

Arranged by Martin Davidson

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Plaka Pilipino

AGINALDO SA PASKO

Pilita Corrales—Victor Wood
—Filipinas Singers

TSP-5101
33 1/3 RPM

HARAP
STEREO

1. PASKO SA NAYON
(Philip Maninang)
2. MAY LUHA ANG PASKO
(Macario C. Ramos-Levi Celerio)
3. PASKO NA NAMAN
(Felipe P. de Leon-Levi Celerio)
4. MANO PO NINONG
(Jerry Brandy)
5. ANG PASKO'Y IPAGDIWANG
(Victor Wood-Ernie de la Pena)
6. ANG HARI'Y SUMILANG
(Sa Munting Sabsaban)
(D' Amarillo-Ernie de la Pena)

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Plaka Pilipino
AGINALDO SA PASKO
Pilita Corrales—Victor Wood
—Filipinas Singers
TSP-5101
33 1/3 RPM
LIKOD
STEREO
1. SA ARAW NG PASKO
(Ikaw Lang Ang Siyang
(Philip Maninang)
2. ANG PASKO
(Constancio de Guzman)
3. NOCHE BUENA
(Felipe de Leon-Levi
4. ANG DIWA NG PASKO
(Adel Arradaza-Ernie
5. MALIGAYANG PASKO
(George Sanseco)
6. MISA DE GALLO
(Julian Balila-Levi
GAWA NG VICOR MUSIC CORPORATION, LUNGSOD NG QUEZON, PILIPINAS

SA AKING PAGHIHINTAY

RIC MANRIQUE, JR.

Villar

SIDE 1

STEREO

MLS 5358

1. SA AKING PAGHIHINTAY !
   (D. Salustiano-M P Villar)
2. SABI NILA
   (A. Torres M P. Villar)
3. DI BA'T AKO AY TAO RING MAY DAMDAMIN (F. Nieto M P Villar)
4. DIWA'Y NAG IISIP
   (C. de Guzman)
5. MINSAN LAMANG
   (C. de Guzman)
6. NANG TAYO'Y MAGKITA
   (S. S. Suarez-D Santiago)

REGISTERED TRADEMARK
MARECO, INCORPORATED
QUEZON CITY
PHILIPPINES
Copyright 1973

SA AKING PAGHIHINTAY

RIC MANRIQUE, JR.

Villar

SIDE 2
STEREO

MLS 5358

1. LAKAMBINI (S. S. Suarez)
2. CAPRICHOSA
   (S. S. Suarez-L. Celerio)
3. KAY BANGU BANGO MO
   (S. S. Suarez-L. Celerio)
4. HIGIT SA LAHAT
   (S. S. Suarez L. Celerio)
5. IKAW ANG BUHAY KO! (No. 2)
   (S. S. Suarez L. Celerio)
6. ANG LANGIT KO'Y IKAW
   (C de Guzman)

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MARECO, INCORPORATED
QUEZON CITY
PHILIPPINES
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Simpson

RECORDS

with a word for everyone

1630 Broadway N.Y.19,N.Y.

PRESENTS

THE UTTERBACH CONCERT ENSEMBLE OF NEW YORK

RS-2001
SIDE 1

33 1/3

Richard Simpson Prods

1-COME IN THE LORD'S HOUSE-2:35
(Lead-Mary James)

2-REST FOR YOUR SOUL-3:59
(Lead-Pender&Utterbach)

3-LIFT UP YOUR HEADS O YE GATES-3:04
(Lead-Mildred Brown)

4-OLD ARK'S A MOVERIN-2:56

5-JESUS IS EVERYDAY THE SAME-2:49
(Lead-Brown-Moorehead-Pender-Utterbach)

6-JERICHO
(Lead-Robert Moe)

LP

HIGH FIDELITY

Simpson

RECORDS

with a word for everyone

1630 Broadway N.Y.19,N.Y.

PRESENTS

THE UTTERBACH CONCERT ENSEMBLE

OF NEW YORK

7-IT'S REAL-2:49

(Lead-Carrie Suter)

RS-2001

SIDE 2

33 1/3

Richard Simpson Prods

8-I'M IN YOUR CARE-2:56

(Lead-Bernard Pender)

9-JESUS LOVER OF MY SOUL-2:34

(Lead-Violet Moorehead)

10-JESUS - 2:44

(Lead-Moorehead&Pender)

11-TAKE THE NAME OF JESUS-2:59

(Lead-Brown-Moorehead-Pender)

12-CALVARY-3:02

(Lead-Evelyn Mitchell)

LP

HIGH FIDELITY

OHLONE COLLEGE
FREMONT, CA 94537

RHYTHM

REO
3
12477

SIDE ONE
AS 12477
℗ 1974 CBS, Inc.

MAN AND HIS MUSIC

1. Narration · 2. LENNON & McCARTNEY-Slater: The Fool on the Hill
3. Narration · 4. BRUBECK: Blue Rondo a la Turk
5. Narration · 6. MILHAUD: La Création du monde (Fugue)
7. Narration · 8. BERNSTEIN: Mass (Gloria Tibi)
9. Narration · 10. GERSHWIN: Prelude No. 3

R74-1

A KEYBOARD PUBLICATION

RHYTHM

STEREO
33⅓
P 12477

SIDE TWO
BS 12477
℗ 1974 CBS, Inc.

MAN AND HIS MUSIC

1. Narration · 2. BARTÓK: Dance Suite (No. 3)
3. Narration · 4. ORFF: Carmina Burana (Introit)
5. Narration · 6. J. STRAUSS, Jr.: Voices of Spring
7. Narration · 8. MOZART: Rondo alla Turca
9. Narration · 10. BACH: Suite No. 3 (Gavotte)

R74-1

BIBLE READING

By

JESSICA SOMERS DRIVER

Side 1

33⅓ r.p.m.
Microgroove

The essence of the Driver reading instructions
given, and illustrated by Mrs. Driver
in the reading of

Luke 7:37-50, Luke 15:11-32
John 4:4-30, 39-42
Psalm 23

BIBLE READING

By

JESSICA SOMERS DRIVER

Side 2

33⅓ r.p.m.
Microgroove

Genesis 1, 2, 3

Romans 8

CMS

14 WARREN ST., N.Y.C.

CMS 102

SIDE 1

R4RM-4623

Gen. Douglas MacArthur

Address before

Congress April 19, 1951

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33⅓ RPM

Play on any mono/stereo phono

CMS

14 WARREN ST., N.Y.C.

CMS 102

SIDE 2

R4RM-4624

Gen. Douglas MacArthur

Address before

Congress April 19, 1951

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33⅓ RPM

Play on any mono/stereo phono

MAJOR WORKS CONCERT

St. Peter's and Paul's Cathedral

Lewiston, Maine

March 8, 1979

STEREO
33 1/3 RPM

SIDE A
PW 8550
904029-A
2309

DOUBLE CHORUS
(Directed By Joanna Jones)

"Lord God Be Praised" - Giovanni Gabrieli
"Heilig" - Felix Mendelssohn

ORCHESTRA
(Directed By William Matthews)

"Canon" - Johann Pachelbel

Recorded at EAB Recording Studios at Lewiston, Maine

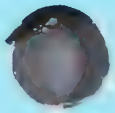
MAJOR WORKS CONCERT

St. Peter's and Paul's Cathedral

Lewiston, Maine

March 8, 1979

STEREO
33 1/3 RPM



SIDE B
PW 8550
904029-B
2309

MASS IN G - Franz Schubert

1. "Kyrie" (Soloists - Lisa Bissonnette and Pam Walther)
2. "Gloria" (Soloists - Mary Sullivan, Janet Bishop and Michael Pelletier
3. "Credo"
4. "Sanctus et Benedictus" (Soloists - Joanna Jones, Mark Nordli and Michael Pelletier
5. "Agnus Dei" (Soloists - Joanna Jones and Michael Pelletier

Recorded at EAB Recording Studios at Lewiston, Maine

LANCER

Rehearsal Accompaniment
for
"MR. CRANE OF SLEEPY HOLLOW"
(Act I)

LP-10461-A

SIDE ONE

1. Our School
2. A Girl's Gotta Know How to Dance
3. Sleepy Hollow
4. A Mile Around the School
5. There's Something About a Waltz
6. We Need the Boys
7. What Does She See in Him

LANCER

Rehearsal Accompaniment
for
'MR. CRANE OF SLEEPY HOLLOW'
(Act 2)

LP-10461-B

SIDE TWO

8. Gibraltar Rock
9. In Your Own Quiet Way
10. I Didn't Do It
11- What Do I See in Ike?
12. The Headless Horseman
13. I Feel So Different
14. Sleepy Hollow - Reprise
15. There's Something About A Waltz - Reprise
16. A Mile Around the School - Reprise

MONARCH RECORDS

BIOLA CHORALE

LOREN WIEBE, Director

DBP-243
Side 1

STEREO
33⅓ RPM

1. SPIRIT OF GOD
2. O PRAISE THE LORD OF HEAVEN
3. LET ALL THE WORLD IN EVERY CORNER SING
4. UPON THIS ROCK
5. PSALM 100
6. PSALM 149
7. THAT WE MAY GIVE YOU PRAISE
8. I LOVE YOU

MONARCH RECORDS

BIOLA CHORALE

LOREN WIEBE, Director

DBP-243
Side 2

STEREO
33 1/3 RPM

1. SAUL
2. ALL THINGS BRIGHT AND BEAUTIFUL
3. WHEN HE COMETH
4. O LOVE THAT WILL NOT LET ME GO
5. I NEED THEE
6. O LORD, THOU HAST SEARCHED ME
7. CAUSE US, O LORD
8. SWEET, SWEET SPIRIT

Music with

NLM

a Message

SIDE 1
TIME-15:50

PASS IT ON!

NLM
1001

1. Pass It On — KURT KAISER (Lexicon Music, Inc.) ASCAP
2. We'll Have a Good Time - Spiritual-
3. Greater Is He That Is In Me — LANNY WOLFE (Dimension)
4. He's My Rock - Spiritual-
5. Gettin' Ready Today — JOE HATFIELD (Rambo Music)
6. I'm Never Goin' Back Again — BRANDT GILLESPIE

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Music with

NLM

a Message

SIDE 2
TIME-21:17

PASS IT ON!

NLM
1001

1. Didn't He Shine Reynolds-McDill
   (Jack Music, Inc,)
2. Jesus, He Is The Son of God
   DANNY LEE (John T. Benson Pubishing Co.)
3. You Can Really Know Him
   BRANDT GILLESPIE
4. Let The Church Roll On (SPIRITUAL)
5. Great Is The Lord (SPIRITUAL)
6. Let's Just Praise The Lord
   WILLIAM J. GAITHER/ Gaither Music Co./ASCAP

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PAUL

RECORD COMPANY

94 State Street, Springfield, Mass.

Figure Shaping
SLYMNASTICS
To Music

Hi-Fidelity
33-⅓ RPM

C-1001
Side 1

Ex. 1 & 2 Glow Worm

Ex. 3 & 4 Dark Eyes

Ex. 5 & 6 Loch Lomond

Ex. 7 & 8 In the Good Old Summertime

ESTHER R. GRIGGS

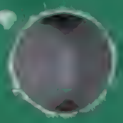
music by
Joe Calabrese
and
Rhythm Tones

PAUL

RECORD COMPANY

94 State Street, Springfield, Mass.

Figure Shaping
SLYMNASTICS
To Music



Hi-Fidelity
33-⅓ RPM

C-1001
Side II

Ex. 9 & 10 Sidewalks of New York

Ex. 11 & 12 Kentucky Babe

Cool Off and Relaxation Period

ESTHER R. GRIGGS

music by
Jan Calabrese
and
Rhythm Tones

KENNETH RAYMOND WIGHT & ASSOCIATES

AUDIO ENGINEERS

Princeton Tigertones

SIDE 1 1966 WA66-001A

15979

Alexander's Ragtime Band :55
Autumn Leaves 1:35
George Jones 2:45
East of the Sun 1:40
I Don't Know Why 1:50
You Go To My Head 2:00
Makin' Whoopee 1:00
Bermuda's Still Paradise 2:05
Mandy Lee 2:00
Tumblin' Tumbleweed 1:35
Coney Island Baby 2:05
The Step Song 2:10

PRINCETON, NEW JERSEY

KENNETH RAYMOND WIGHT & ASSOCIATES

AUDIO ENGINEERS

Princeton Tigertones

SIDE 2 **1966** **WA66-001B**

15980

String Along :40
Summertime 1:50
The Persian Kitten 2:00
Stormy Weather 1:25
Going Back 1:10
In The Still of the Night 1:45
5'2" Medley 2:45
Every Night 2:35
Lord If I Got My Ticket 1:55
Princeton Farewell 1:00
The Song is Ended 1:25

PRINCETON, NEW JERSEY

"ALPINE"

"JOHNNY WHITE MEMORIES"

SIDE A

NLP-3475

1. IF I HAD IT TO DO ALL OVER 2:38
2. FOLSOM PRISON BLUES 2:49
3. CRYING ROSES 2:22
4. LOUISIANA GAL 2:25
5. ROSES IN THE GARDEN 1:55

"ALPINE"

"JOHNNY WHITE MEMORIES"

SIDE B

NLP-3475

1. COAST OF MAINE 4:08
2. CANNONBALL YODEL 2:31
3. IF I LIVE TO BE A HUNDRED 3:00
4. I'M YODELIN' CRAZY FOR YOU 2:30
5. STOP AND THINK 2:22

SIDE 1

DO YOU HEAR WHAT I HEAR

THE SLEEPY HOLLOW SCHOOL CHORUS AND BAND

Marilyn Schroeder, Director
Irene Southern, Assistant Director
Mary Newhinney, accompanist

Century RECORDS

HIGH FIDELITY
25812

Gerald M. Lewis
216 S. Pershing Dr.
Arlington, Virginia

1. O Come, All Ye Faithful
2. A Holly Jolly Christmas
3. It Came Upon the Midnight Clear
4. The Twelve Days of Christmas
5. Silent Night
6. Do You Hear What I Hear

33 1/3

SIDE 2

DO YOU HEAR WHAT I HEAR

THE SLEEPY HOLLOW SCHOOL CHORUS AND BAND

Marilyn Schroeder, Director
Irene Southern, Assistant Director
Mary Newhinney, accompanist

Century RECORDS

HIGH FIDELITY
25812

Gerald M. Lewis
216 S. Pershing Dr.
Arlington, Virginia

1. Frosty the Snow Man
2. Silver and Gold
3. The Little Drummer Boy
4. Go Tell It On the Mountain
5. Thirty-two Feet and Eight Little Tails
6. White Christmas
7. We Wish You a Merry Christmas

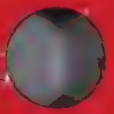
33 1/3

"UNLIMITED CUTS"

The DEANSMEN
Bates College Octet
1961

Side 1

MO8P-3391



33⅓ RPM

Band 1. WHEN I GET TO HEAVEN
Band 2. TWENTY-SIX MILES
Band 3. MISSISSIPPI (Al, Dick, Jim, Steve)
Band 4. WALKIN' ALONG
Band 5. AUTUMN LEAVES
Band 6. TORCH BEARERS
Band 7. MA'AM'SELLE
Band 8. ANGELIQUE-O
Band 9. SHENANDOAH
Band 10. MANDY (Steve and Al)
Band 11. BRUSH UP YOUR SHAKESPEARE
Band 12. SOMEBODY LOVES ME

"UNLIMITED CUTS"

The DEANSMEN
Bates College Octet
1961

Side 2

MO8P-3392

33⅓ RPM

Band 1. I MISS HER IN THE MORNING
Band 2. CAROLINA (Jim and Tod)
Band 3. OLD MAN RIVER
Band 4. C'EST SI BON
Band 5. LET IT SNOW, LET IT SNOW, LET IT SNOW
Band 6. STEAL AWAY
Band 7. GOOD NEWS
Band 8. LORD JEFFREY AMHERST (Amherst College)
Band 9. FAR ABOVE CAYUGA'S WATERS (Cornell U.)
Band 10. BLUE MOON (Modified Version)

SIDE
A

SIDE
C

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-5106
AC-2772-1
Record 1
Side 1
PERSONALITY IN
RELIGIOUS LIFE
Produced by Rev. William J. Cogan
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Manufactured by
RCA Custom Records
for
The ACTA Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6107
AC-2772-1
Record 1
Side 2
THE PERSON OF
THE MAN-GOD
Produced by Rev. William J. Cogan
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by ACTA Foundation
Manufactured by
RCA Custom Records
for
The ACTA Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6108
AC-2772-2
Record 2
Side 1
THE PERFECT
CHRISTIAN PERSON
Produced by Rev. William J. Cogan
Reproduction Prohibited
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by ACTA Foundation
Manufactured by
RCA Custom Records
for
The ACTA Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6109
-2772-2
Record 2
Side 2
THE SPIRIT OF PRAYER
IN RELIGIOUS LIFE, Part I
Produced by Rev. William J. Cogan
Reproduction Prohibited
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by ACTA Foundation
Manufactured by
RCA Custom Records
for
The ACTA Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6110
AC-2772-3
Record 3
Side 1
THE SPIRIT OF PRAYER
IN RELIGIOUS LIFE, Part II
Produced by Rev. William J. Cogan
Reproduction Prohibited
Copyright 1967
by ACTA Foundation
Manufactured By
RCA Custom Records
For
The Acta Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6111
AC-2772-3
Record 3
Side 2
THE APOSTOLIC LIFE
OF THE COMMUNITY
Produced by Rev. William J. Cogan
Reproduction Prohibited
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Manufactured By
RCA Custom Records
For
The Acta Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6112
AC-2772-4
Record 4
Side 1
THE APOSTOLIC LIFE
OF THE INDIVIDUAL
Produced by Rev. William J. Cogan
Reproduction Prohibited
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by ACTA Foundation
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RCA Custom Records
For
The Acta Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6113
AC-2772-4
Record 4
Side 2
FAITH AND CHARITY
IN RELIGIOUS LIFE
Produced by Rev. William J. Cogan
Reproduction Prohibited
Copyright 1967
by ACTA Foundation
Manufactured By
RCA Custom Records
For
The Acta Foundation
Chicago, Ill.

LIMELIGHT
SOUL ESPANOL
OSCAR PETERSON
Side 1
STEREO
LS-86044
1. MAS QUE NADA - 2:24
2. MANHA DE CARNAVAL - 3:41
3. CALL ME - 5:13
4. HOW INSENSITIVE - 4:00
5. CARIOCA - 4:27
PRODUCED BY HAL MOONEY
LIMELIGHT RECORDS

LIMELIGHT
SOUL ESPANOL
OSCAR PETERSON
Side 2
STEREO
LS-86044
1. SOULVILLE SAMBA - 2:22
2. AMANHA (Tomorrow) - 4:20
3. MEDITATION - 4:11
4. SAMBA SENSITIVE - 3:15
5. SAMBA DE ORFEU - 2:51
PRODUCED BY HAL MOONEY
LIMELIGHT RECORDS

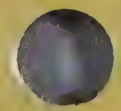
Side A Stereo

CPL1-2276-A

RCA

Knnillssonn

Nilsson



Victor

1 All I Think About Is You (Nilsson) 4:04
2 I Never Thought I'd Get This Lonely (Nilsson) 5:06
3 Who Done It? (Nilsson) 5:20
4 Lean On Me (Nilsson) 2:51
5 Goin' Down (Nilsson) 3:11

Arranged by Mike McNaught
A Nilsson House Production
Engineered & Co-Produced by
Robin Geoffrey Cable

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℗ 1977 · RCA RECORDS

Side **B** Stereo

CPL1-2276-B

RCA

Knnillssonn

Nilsson

Victor

1 Old Bones (Nilsson) 2:58
2 Sweet Surrender (Nilsson) 4:42
3 Blanket For A Sail (Nilsson) 2:33
4 Laughin' Man (Nilsson) 2:56
5 Perfect day (Nilsson) 3:54

Arranged by Mike McNaught
A Nilsson House Production
Engineered & Co–Produced by
Robin Geoffrey Cable

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SIDE A "The history of decency"

CP 1986

SIDE B "Out to the various edges"

CP IP86

LEGRAND ©
RECORDS
HIGH SCHOOL, U.S.A. VOLUME 2
TOMMY FACENDA
MONO
LEGRAND LG 1009
SIDE 1
(FG 33-809-85 A)
1. NASHVILLE 2:11
2. NORTH & SOUTH CAROLINA 2:11
3. NEW ORLEANS 2:11
4. TEXAS 2:11
5. MINNEAPOLIS/ST. PAUL 2:11
6. FLORIDA 2:11
7. NEWARK, N.J. 2:11
8. ALABAMA/GEORGIA 2:11
All Songs Rockmasters Int. Network BMI
All Original Master Recordings
Dist. by: Rockmasters Int. Network,
317 Granby St., Norfolk, VA 23510
Tel. No.: 804/623-5565

LEGRAND ©
RECORDS

HIGH SCHOOL, U.S.A. VOLUME 2
TOMMY FACENDA

MONO
LEGRAND LG 1009

SIDE 2
(FG 33-810-85 B)

1. CLEVELAND 2:11
2. CINCINNATI 2:11
3. MEMPHIS 2:11
4. BUFFALO 2:11
5. SEATTLE/PORTLAND 2:11
6. HARTFORD 2:11
7. OKLAHOMA 2:11
8. ORIGINAL "LEGRAND" U.S.A./VIRGINIA 2:40

All Songs Rockmasters Int. Network BMI
All Original Master Recordings

Dist. by: Rockmasters Int. Network,
317 Granby St., Norfolk, VA 23510
Tel. No.: 804/623-5565

Melody House

KEYS TO LIFE

SIDE 1
33 1/3 RPM

MH - 69

1. Deep Breathing Exercise
2. Arms and Shoulders
3. Deep Breathing
4. Elbows, Forearms, Wrists & Fingers
5. Deep Breathing
6. Forearms, Wrists, Fingers
7. Legs and Hips
8. Deep Breathing
9. Hands and Fingers
10. Thumbs and Fingers
11.&12. Neck, Shoulders, Chest, Torso & Eye
13.&14. Facial and Neck Muscles
15. Neck and Shoulders

MELODY HOUSE, 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

Melody House

KEYS TO LIFE

SIDE 2
33 1/3 RPM

MH - 69

16. Neck Exercise to Relax Tension
17. Nose and Facial Muscles
18. Eyes
19. Deep Breathing
20. Hips, Upper & Lower Legs, Ankles & Toes
21. Deep Breathing
22. Shoulders, Neck and Chin
23. Deep Breathing
24. Arms & Shoulders (Circling)
25. Shoulders, Pectorals and Arms (Wing Stretch)
26. Shoulders, Pectorals (Wing Stretch & Spread)
27. Arms and Shoulders for Strength
28. Leg Marches & Scissor Action
29. Deep Breathing
30. Body Bending

MELODY HOUSE 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

Disco Single

33⅓ RPM
STEREO
℗ 1979 CBS Inc.

2Z8-5515
AA-AF
2Z8 5515-3
Time: 10:39

BRAINSTORM
HOT FOR YOU

-T. Womack - B. Woods-
Special Disco Version From The Tabu
Lp: "FUNKY ENTERTAINMENT" JZ 35749
Arranged by Trineta Womack, Charles Overton, and Jerry Peters
Produced by Jerry Peters for Music Mecca West Productions, Inc.
Mixed and Mastered by Rick Gianatos

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City

Disco Single

33⅓ RPM
STEREO
℗ 1979 CBS Inc.

2Z8-5515
AA-AF
2Z8 5515-4
Time: 4:45

BRAINSTORM

DON'T LET ME CATCH YOU WITH YOUR GROOVE DOWN

-R. Gonsalves-

Special Disco Version From The Tabu
Lp: "FUNKY ENTERTAINMENT" JZ 35749

Arranged by Renell Gonsalves
Produced by Jerry Peters for Music Mecca
West Productions, Inc.
Mixed and Mastered by Rick Gianatos

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City

Rick Myers

Obstacle #79: MEMORY IS CURRENT

OPEN MOUTH RECORDS

Side A 33 1/3 RPM

LAURIE'S ARRIVAL

CORNER OF A ROOM WITH SOUND

DISARRAY SEQUENCE

OM68

Rick Myers

Obstacle #79: MEMORY IS CURRENT

OPEN MOUTH RECORDS

Side B 33 1/3 RPM

PNEUMATICS

VOICE CORRESPONDENCE

MEMORY IS CURRENT

OM68

JACKPOT
SIDE 1
331/3 R.P.M
OSSIE SCOTT – MY WAY
1. This Feeling (B. Lee, O. Scott)
2. You Are Everything (T. Bell, L. Creed)
3. My Way (P. Anka, F. Revaux)
4. Don't Close The Door (B. Lee, O. Scott)
5. Delighted Lady (B. Lee, O. Scott)
1, 4 & 5 Third World Music
2 Gamble Huff Music, 3 Shapira Burnstein
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Dist. by
Sonic Sounds

JACKPOT
SIDE 2
331/3 R.P.M
OSSIE SCOTT – MY WAY
1. Pleading
2. More Than One Reason
3. Dearest One
4. Understanding
5. You Will Never Know
(B. Lee, O. Scott, Pub. Third World Music)
Dist. by
Sonic Sounds
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ROOOS
RECORDS
STOLEN (Studio) MOMENTS
JEFF LANDROCK
SIDE A
33 1/3 RPM
℗ & © 1987
Landrock Music
STEREO
RR-034
1. FAT THINGS THAT FLY
2. HELP ME OUT LORRAINE
3. CONVINCE YOURSELF
4. WHY DON' T YOU TAKE THE REST OF YOUR LIFE OFF?
5. NANCY
6. I MAY BE WRONG
7. MONEY
All Selections Written by JEFF LANDROCK

ROOOS
RECORDS
STOLEN (Studio) MOMENTS
JEFF LANDROCK
SIDE B
33 1/3 RPM
℗ & © 1987
Landrock Music
STEREO
RR-034
1. RUN AWAY
2. KEYS TO YOUR CASTLE
3. THROUGH MY WINDOW
4. SCENES FROM YOUR LIFE
5. IF IT MATTERED
6. HEY HEY HEY
7. LULLABY FOR LINDSAY
All Selections Written
by JEFF LANDROCK

THE SPORES

STEREO
33 1/3 RPM

SIDE A
© 1983 SPORADIC PRODUCTIONS

1. YOU GOTTA BELIEVE 3:21
2. CITY GIRL 4:04

PRODUCED BY HIRSH GARDNER
(All songs written by THE SPORES)
SPORES 001/A

THE SPORES

STEREO
33 1/3 RPM

SIDE B
© 1983 SPORADIC PRODUCTIONS

1. SECRET ROMANCIN 3:08
2. MATTER OF TIME 3:12

PRODUCED BY HIRSH GARDNER
(All songs written by THE SPORES)
SPORES 001/B

"Ships on the Sea of College Life"

Class Song of 1949

Side 500 B
Outside Start

78 R.P.M.
Lateral

Music: Brooks

Words: Boylan, Walker

"Alma Mater"

Through The Crystal

Competitive Song - Class of 1949

May 11, 1949

Side 500 A
Outside Start

78 R.P.M.
Lateral

Music: Brooks, Crapo

Words: Brooks, Boylan, Crapo,
Fletcher, Simes

AVENUES

ADP-3418-SA

AVENUES

ADP-3418-SB

CHRISTIAN E.F.F.E. & NIKI B
> Mekkanika

A1: Sonar Main Mix
B1: Paolo Kighine Remix
B2: Exto' Mix

Written by Luca Tudisco (92675 for SIAE).
Produced and mixed by Christian E.F.F.E. & Niki B at Essence Studio, Rapallo, Italy.
www.F-B.IT
Published by Copyright Control.
B1. Remix and additional production by Paolo Kighine.
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Worldwide Distribution via PRIME 0208 601 2200.
E-Mail: premiersounds@primedistribution.co.uk

PREMIER005 MADE IN ENGLAND

Premier SOUNDS

B

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Ahmir
AHMIRMUSIC.COM
SIDE A
For Promotional Use Only
1. Welcome To My Party (3:30)
2. Welcome To My Party - Instrumental (3:30)
3. Welcome To My Party - Acapella (3:30)
4. You're The One (3:57)

Ahmir
AHMIRMUSIC.COM
SIDE B
For Promotional Use Only
1. Welcome To My Party (3:39)*
2. Heat It Up (Remix) (4:00)*
3. Heat It Up (Remix) - Instrumental (4:00)*
4. Shake Your Property - (4:33)*
*International Release

Kamikaze tunes

Cisco Kid

Harley David

487002-1
made in Belgium

All tracks produced by: Francis "Cisco Kid" Van Mechelen
Tom "TDR" De Ridder

Logo side - 33 rpm
1- TDL Staccato RMX By Tommy-V Droppie & Lorenzo
2- The Hard Way

Harley David

This side - 33 rpm
1- Radio Cut
2- Bonus Track - Millenium Final Countdown
Cisco Kid Live @ Ego Trip Paris

Bookings Live Act: Star Ent. ..32 (0) 9 232 56 66
Info Kamikaze tunes @ ..32 (0) 16 490 278

DISCO KID

CARRON
RECORDS

SIDE 2
759-B

Prod. by Richard Whitely
Arr. by K. Lee & Horace Andy
Exec. Producer: B. Whitely
© ℗ 1985
Island In The Sun Prod'ns
ASCAP

DISCO 45

Distributed by
ISLAND IN THE SUN
RECORDS INC
99-18 Northern Blvd.
Corona, N.Y. 11368

BIG DUB

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DJ Misjah & DJ Tim
Access
A1 Original Mix 7:05
A2 Red Jerry Remix 7:58
loaded
8573-87886-0
℗ 2001 eastwest records gmbh
an AOL time warner company
licensed from Midtown

DJ Misjah & DJ Tim
Access
B1 DJ Scarecrow vs.
Chopstick Remix 7:56
B2 Steve Stoll Remix 6:01
loaded
0573-87895-0
an AOL time warner company
licensed from Midtown

MPB

RECORDING STUDIO

Phone: SU 7-2106-7

Studio 27 West 67th Street, New York 23 N. Y.

SIDE 2—LP

1952-05-1 B

THE BUZZIN' DOZEN

COLBY JUNIOR COLLEGE

New London, N. H.

FRATERNITY MAN; DREAM; PERSIAN KITTY;

CHOO-CHOO; REMEMBERING;

LIZA

MPB
RECORDING STUDIO
Phone SU 7-2105-7
Studio 27 West 57th Street, New York 23, N. Y.
SIDE 1—LP
1952-DS-1A
THE BUZZIN' DOZEN
COLBY JUNIOR COLLEGE
New London, N. H.
THE MOON SONG, RIDING MY TIME;
MOOD INDIGO, COLBY YEAR;
SPEAK LOW

wea

MAXI SINGLE

AEPI MADE IN GREECE
33⅓ RPM
SIDE ONE

248864-0
248864-0 S A
MFD. by G.P.I. S.A.
STEREO

VIA VERDI

DIAMOND
(P.Giuliante-M.Grati-M.Flores)
-7 inch-
executive producer
Mario Flores
IBIZA Record
(P) 1985 S.I.A.E.

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wea

MAXI SINGLE

AEPI MADE IN GREECE
33⅓ RPM
SIDE TWO

248864-0
248864-0 S B
MFD. by G.P.I. S.A.
STEREO

VIA VERDI

DIAMOND
(P.Giuliante-M.Grati-M.Flores)
-12 inch-
executive producer
Mario Flores
IBIZA Record
(P) 1985 S.I.A.E.

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breathless

FIGURES ON A BEACH

A
SIDE

Written by Figures On A Beach ©1984
Published By Broadway Gothic
℗1984 Metro-America Records

Mixed by Ivan Ivan

PRODUCED BY DON WAS

FIGURES ON A BEACH

METRO-AMERICA

METRO-AMERICA

MA1004
33⅓ RPM
STEREO

A SIDE
breathless (5:46)

B SIDE

B SIDE
breathless + (3:59)
breathless beats (2:36)

Four tracks from

MICHAEL URBANIAK

new CD-only release edited for radio airplay.

CINEMODE

- BUTTERFLY **4:19**
- NEW LIFE **4:20**
- AFRICA **4:03**
- JAZZ IS **4:07**

For promotion only.
We MEAN it.

RYKO

RBD 037-4 DDA

RYKODISC, Pickering Wharf, BLDG. C-3G, Salem, MA 01970, USA

MICHAEL
URBANIAK
SIDE A
1 BUTTERFLY
(radio edit) 4:19
2 NEW LIFE
(radio edit) 4:20
(Michael Urbaniak;
Lato Music/ASCAP)
From the CD release
Cinemode
(RCD 10037)
Edited by
Dr. Toby Mountain
33.3 rpm
RYKO
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℗ 1988 UBX
Productions
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etc.
DDA
RBD 037-4
COMPACT
disc
DIGITAL AUDIO

MICHAEL
URBANIAK
SIDE B
RYKO
1 AFRICA
(radio edit) 4:03
2 JAZZ IS
(radio edit) 4:07
(Michael Urbaniak;
Lato Music/ASCAP)
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RBD 037-4
From the CD release
Cinemode
(RCD 10037)
Edited by
Dr. Toby Mountain
33.3 rpm
COMPACT
disc
DIGITAL AUDIO

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THE PLANET FUNK

(Michael Zager-Jolyon Skinner)
(From the A&M album "That's What Time It Is" SP-4880)

/ **SP-17181**
Sumac Music Inc./
Irving Music, Inc./
Virjon Publishing
(BMI)
(SP-017181-A)

STEREO
33⅓ RPM
EDITED VERSION
TIME: 3:40

JOHNNY GUITAR WATSON

Produced by Michael Zager
(Michael Zager produces for Love-Zager Productions Inc.)
Co-Produced by Johnny Guitar Watson
Executive Producer: Herb Alpert
℗ 1981 A&M Records, Inc.

Y

eats tapes

side b:

ptery d
animal minded

all songs written & performed by marijke jorritsma and gregory zifcak. engineering & 303 programming by solenoid. recorded in portland mastered by rashad at dubplates & mastering

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33 1/3 r.p.m.
CL 4

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baked goods, uk
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CARRERE
RAF
33⅓ RPM
STEREO
℗ 1984 Carrere
Recording Corp.
4Z9 05032
AA-AF 4Z9 05032-3
Time: 6:08
SELF CONTROL
-S. Piccolo - G. Bigazzi - R. Riefoli-
Arranged by C. Valli
Produced by G. Bigazzi
Publisher: Sugar Music
DEMONSTRATION
NOT FOR SALE
MANUFACTURED AND DISTRIBUTED BY CBS RECORDS/CBS INC./51 W. 52 STREET, NEW YORK, N.Y.

Showcase Productions

division of Pepper Sound Studios

PRODUCTION MUSIC

33⅓ RPM
Microgroove

NAB

70809A

PM-7
Side 1

1. SCP Music 37-A Big Band—:60
2. SCP Music 37-B Big Band—:30
3. SCP Music 37-C Big Band—:20
4. SCP Music 37-D Big Band—:10
5. SCP Music 38-A Driving James Brown—:60
6. SCP Music 38-B Driving James Brown—:30
7. SCP Music 38-C Driving James Brown—:20
8. SCP Music 38-D Driving James Brown—:10
9. SCP Music 39-A Big Brass Boff—:60
10. SCP Music 39-B Big Brass Boff—:30
11. SCP Music 39-C Big Brass Boff—:20
12. SCP Music 39-D Big Brass Boff—:10

Showcase Productions

division of Pepper Sound Studios

PRODUCTION MUSIC

33⅓ RPM
Microgroove

NAB

70809B

PM-7
Side 2

13. SCP Music 40-A Medium Latin Tempo—:60
14. SCP Music 40-B Medium Latin Tempo—:30
15. SCP Music 40-C Medium Latin Tempo—:20
16. SCP Music 40-D Medium Latin Tempo—:10
17. SCP Music 41-A Dramatic Brass—:60
18. SCP Music 41-B Dramatic Brass—:30
19. SCP Music 41-C Dramatic Brass—:20
20. SCP Music 41-D Dramatic Brass—:10
21. SCP Music 42-A Light and Lively—:60
22. SCP Music 42-B Light and Lively—:30
23. SCP Music 42-C Light and Lively—:20
24. SCP Music 42-D Light and Lively—:10

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

Disco Single

CHERYL LYNN

33⅓ RPM
STEREO
℗ 1979 CBS Inc.

43-11261
XSS 167188
Time: 3:48

IN LOVE

-D. Cohen - L. Ruchala-

Special Version From The Columbia Lp:
"IN LOVE" JC 36145

Produced by Barry Blue
Remixed by Bert deCoteaux

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

TONY DI BART

love you more

1.Cow'n' Gate Mix

2.Frank'o' Moiraghi Mix

3.12" Main Vocal Mix

4.12" Nicolson Mix

℗1997 UDP DISCO PIU.

UDP

Manufactured & Distribuited by DISCOPIU' S.r.l.
Via Quintiliano, 29 - 20138 Milano - ITALY
Ph. +39 / 2 / 58011366 r.a. Fax +39 / 2 / 5063293

UDP 1056

H 1190554

SIAE

MIX

LOVE YOU

MORE

UDP

UDP 1056

DISCOPIU'

(C) 1987

fuju

LET'S MAKE MUSIC

Side One

TA 001A

1. Love is Our Affair
2. Simple Song
3. Fantasy
4. Enchantment
5. Transamerica Commercial

LET'S MAKE MUSIC

Side Two

TA 001B

Best of Broadway Medley
Selections from The Music Man,
South Pacific and
West Side Story

Lifeline
OPEN THE DOOR
SIDE 1
LYE - LLR2-82
1. The Door (Johnson) 3:43
2. Your Love Broke Through (Green, Fishkind, Stonehill) 2:44
3. Lord, I'm A Vessel (Freeman) 2:02
4. Mary (De Garmo, Key) 3:07
5. Bear the Burden (Salmond, Mulder) 1:52
6. Fellow Man (Hildebrand) 3:36
7. The Lord Bless You and Keep You
(Cuthin, Heller) 1:03

Lifeline
OPEN THE DOOR
SIDE 2
LYE - LLR2-82
1. The Church's One Foundation (Stone, Wesley) 1:50
2. Out of the Church (Hildebrand) 4:35
3. Come Thou Long Expected Jesus (Wesley, Walker) 1:36
4. Love's in Need of Love Today (Wonder) 2:50
5. Never Give You Up (Grant, Tomlinson, Bannister) 3:01
6. Stay With Me (Hildebrand) 3:38
7. Stumbling Heavenward
(Salmond, Mulder) :31

the Spirit of
Summer
MAY 2 3 1986
A
Hour 1
Side 1
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CBS RADIO

the Spirit of
Summer
D
MAY 23, 1986
Hour 1
Side 2
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Show 1
CBS
RADIO

The Spirit of
Summer
B
MAY 23, 1986
Hour 1
Side 2
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Show 1
CBS
RADIO

the Spirit of
Summer
E
MAY 23, 1986
Hour 1
Side 1
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Show 1
CBS
RADIO

The Spirit of
Summer
MAY 23. 1986
Hour 1
Side 1
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Show 1
CBS RADIO

the Spirit of
Summer
F
MAY 23, 1986
Hour 1
Side 2
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Show 1
CBS
RADIO

SIDE 1

THE TIME IS NOW

Echoes of Calvary

STEREO
38934

Cavern Sound Corp.
16400 E. Truman Road
Independence, Mo. 64050

1. The Time Is Now - Huff
2. Goin' To Build My Life - Anthony, arr. Williams
3. Deep Down In My Heart - Loveless
4. The Garden of My Heart - Lillenass, arr. Widen
5. He'll Never Let You Fall - Carmichael, arr. Niehaus
6. He's Got The Whole World In His Hands - arr. Spurr
7. Yesterday, Today, and Tomorrow - Wyrtzen
8. It's About Time - Dunlop, Wilcox, arr. Ayers

33 1/3

SIDE 2

THE TIME IS NOW

Echoes of Calvary

STEREO
38934

Cavern Sound Corp.
16400 E. Truman Road
Independence, Mo. 64050

1. The Way, The Truth, The Life - Grund, arr. Williams
2. I'll Trust and Never Be Afraid - Vandertuy
3. My Friend and I - arr. Carmichael
4. Surely He Hath Born Our Griefs - Littleton
5. God Is So Wonderful - Marshall, arr. Pearce, Anthony
6. Let The Whole World Know - Peterson
7. Tell The Good News - Peterson

33 1/3

NATIONAL Sears TRAINING

AUTOMOTIVE SERVICE TRAINING

SS-25761-01A
Side 1

33⅓ RPM
30/50 Automatic
start film on
first frame

POWER SELLING

AST-42

11:30

NATIONAL Sears TRAINING

AUTOMOTIVE SERVICE TRAINING

SS-25761-01B
Side 2

33⅓ RPM
Bell Manual
start film on
first frame

POWER SELLING

AST-42

11:30

NATIONAL

Sears

TRAINING

SS-26011-01A
Side 1

33⅓ RPM
30/50 Automatic
start film on
first frame

Freezer Sales Review

73-47-2

17:50

NATIONAL

Sears

TRAINING

SS-26011-01B
Side 2

33⅓ RPM
Bell Manual
start film on
first frame

Freezer Sales Review

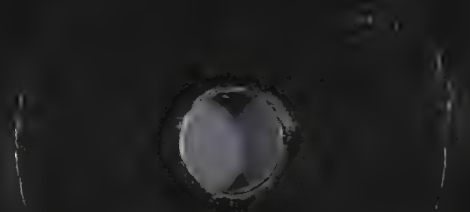
73-47-2

17:50

DISTRIBUTED BY RED DISTRIBUTION 33 1/3 RPM STEREO • W2 52000 AL 63248
DISTRIBUTED BY RED INDEPENDENT NETWORK
REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA / MARKETED BY RED INDEPENDENT NETWORK
"COLUMBIA" AND
1 INTRO 2 LOST IN SPACE 3 ROCKETS ON THE BATTLEFIELD 4 LIVIN' ASTRO
EXECUTIVE PRODUCERS: NOEL NEITH AND JEREMY LARNER
RUFFHOUSE
BLACK ELVIS/LOST IN SPACE

JACK YIANITSAS
REVEALS
"THE POWER WITHIN YOU"

SIDE ONE
SCM-576
33⅓ RPM



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1. THE GREATEST UNEXPLORED PLANET
2. THE EQUAL OPPORTUNITY TO BECOME UNEQUAL
3. MEET YOUR OTHER SELF
4. THE SUCCESS OF FAILURE

Motivation Unlimited
A Division of Solar, Inc.
P. O. Box 3029
Lake Charles, La. 70601
Phone (318) 433-7385

JACK YIANITSAS REVEALS

"THE POWER WITHIN YOU"

SIDE TWO
SCM-577
33⅓ RPM

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1. THE PERSON YOU WILL NEVER LEAVE
2. A REASON TO SUCCEED
(The Football Story)
3. WHAT DO YOU BELIEVE?

Motivation Unlimited
A Division of Solar, Inc.
P. O. Box 3029
Lake Charles, La. 70601
Phone (318) 433-7385

START RECORD AS DIRECTED IN FILMSTRIP
ADVANCE FRAME AT EACH BELL SIGNAL

SVE

A777-1RR

Bell & Automatic
30/50 cycle frame advance,
33-1/3 rpm
Running time: 11' 15"

XTAC 96694
Use with filmstrip
of the same name
A777-1

RESPECT FOR PROPERTY

NARRATOR
Maurice Copeland

All Rights Reserved
6-6620A

SOCIETY FOR VISUAL EDUCATION, INC.
CHICAGO, ILLINOIS 60614

START RECORD AS DIRECTED IN FILMSTRIP
ADVANCE FRAME AT EACH BELL SIGNAL

SVE

A777-1RR

Bell & Automatic
30/50 cycle frame advance
33-1/3 rpm
Running time: 10' 15"

XTAC 96695
Use with filmstrip
of the same name
A777-2

CONSIDERATION FOR OTHERS

NARRATORS
Maurice Copeland
Geraldine Kay

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6-6620B

SOCIETY FOR VISUAL EDUCATION, INC.
CHICAGO, ILLINOIS 60614

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And
OUTSIDE RECORDS

Composed, Arranged
and Produced by:
P. Ashton and R. Johnson
© 1986/87
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33 1/3 RPM

Published by:
P's Sweet Music
And Odlaner Music
ASCAP

SIDE V1
TIME: 7:45

"That's Life"

(P. Ashton/R. Johnson)

VISHUNZ

P.O. Box 4187
Arlington, VA 22204
Made in Canada
WRA1-371

PLAYER PRODUCTIONS
And
OUTSIDE RECORDS

Composed, Arranged
and Produced by:
P. Ashton and R. Johnson
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33 1/3 RPM

Published by:
P's Sweet Music
And Odlaner Music
ASCAP

SIDE V2
TIME: 6:17

"Get Up And Dance"

(P. Ashton/R. Johnson)

VISHUNZ

P.O. Box 4187
Arlington, VA 22204
Made in Canada
WRA1-371

people

PLP-5002A

Produced by
M. Stevenson,
C. Paul & L. Ware

TRUTH
by
TRUTH

Side One

Compatible STEREO
All Tunes People Music/
BMI

1. HAVE YOU FORGOTTEN (M. DeGreve) 3:05
2. BEING FARMED (Bob Doran) 3:21
3. ANYBODY HERE KNOW HOW TO PRAY (Mickey Stevenson) 3:53
4. WISE OLD FOOL (M. DeGreve & T. Jacobson) 3:23
5. LET IT OUT, LET IT IN (Leon Ware) 2:45
6. FAR OUT (J. Kerr & B. Doran) 2:52

people records • 6430 sunset • hollywood, calif. 90028

people

PLP-5002B

Produced by
M. Stevenson, C. Paul

TRUTH
by
TRUTH

Side Two

Compatible STEREO
All Tunes People Music/
BMI
*Lowery Music/BMI

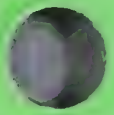
*1. WALK A MILE IN MY SHOES (Joe South) 3:45
2. THOUGHTS (M. DeGreve & D. Smith) 3:35
3. NEW YORK (J. Kerr) 2:50
4. CONTRIBUTIN' (Bob Doran) 3:15
5. LIZZIE (Bob Doran) 2:51
6. TALK (J. Kerr & B. Doran) 2:48

people records • 6430 sunset • hollywood, calif. 90028

"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 1 Side A



AAVP#71660
Compatible

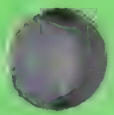
1. Dr. James Edward Cheek 4:42
2. Vernon E. Jordan 4:43
3. Marian Armand 4:50
4. Reba Poole 4:46
5. David Kent 4:50

National Clearinghouse For
Drug Abuse Information
Box 1909 Rockville, Md.
20850

"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 1 Side B



AAVP#71660
Compatible

1. Matthew Wright 4:57
2. Leonard R. Scott 4:55
3. Sister Elizabeth Harris 4:47
4. Harold Celestine 4:53
5. George Hicks 4:57

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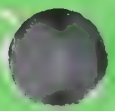
"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 2 Side A



AAVP#71661
Compatible

1. Ernest Duke McNeil 4:54
2. Dr. Frank Raiford 4:49
3. Constance Badger 4:45
4. Dr. Jesse McDade 4:56
5. Dr. William Harvey 4:56

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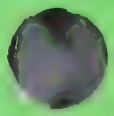
"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 2 Side B



AAVP#71661
Compatible

1. Lerone Bennett, Jr. 4:49
2. Gamble & Huff 4:57
3. Larry McKinley 4:43
4. H. B. Barnum 4:43
5. Smokey Robinson 4:47

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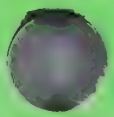
20850

"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 3 Side A



AAVP#71662
Compatible

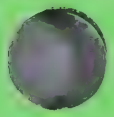
1. Lou Gossett 4:45
2. Ruby Dee 4:53
3. Clarence Williams, III 4:33
4. Vida Blue 4:57
5. Lem Barney 4:47

National Clearinghouse For
Drug Abuse Information
Box 1909 Rockville, Md.
20850

"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 3 Side B



AAVP#71662
Compatible

1. Nancy Wilson 4:57
2. Freda Payne 4:31
3. B. B. King 4:45
4. Redd Foxx 4:48
5. Flip Wilson 4:49

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Drug Abuse Information
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20850

"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 4 Side A

AAVP#71663
Compatible

1. Al Reed 4:36
2. Elaine S. McGee 4:54
3. Earl Burnett 4:52
4. Sonnie Dunnigan 4:33
5. Martha Davis 4:55

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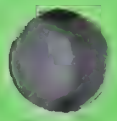
20850

"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 4 Side B



AAVP#71663
Compatible

1. Phoenix House Teenagers 4:58
2. Jock Taylor 4:52
3. Heshimu 4:55
4. Emma Thorne 4:40
5. Julia Richmond High School Students 4:49

National Clearinghouse For
Drug Abuse Information
Box 1909 Rockville, Md.
20850

Q.Q. DANCE
"Varios"

SONOGRAFICA

220.005—A
33.3 RPM.

1- **TOY BOY** *(Muchacho Juguete) Sinitta* (Stock/Aitken/Waterman)*
2- **ANIMAL HOUSE** *(Casa Animal) D.J.System (Secchi/Pavesi/Catalano)* 3- **LET'S START THE DANCE** *(Comencemos el Baile) Los Mayos (Bohannon)* 4- **4, 3, 2, 1** *(Micaela) (Del Vecchio/Rossi/Bonsanto)* 5- **GET DOWN ON IT RAP** *(Pegate al Rap) N.Y.Rappers (P.Gema/Falkus Vangok* 6- **BROWN SUGAR** *(Azúcar Moscabada) Gypsy & Queen (M Farina/G.Crivellente)*

(P) 1987 Distribuidora Sonográfica C.A.
Bajo Licencia de Disco Magic, Italia
excepto * PolyGram Int'l Music B.V.
Depósito Legal nb-87-5573

Q.Q. DANCE
"Varios"

SONOGRAFICA

220.005—B
33.3 RPM.

1- BALLA, BALLA *(Baila, Baila) Francesco Napoli* (Italian Hit Collection)* **2- LET'S DO IT** *(Vamos a Hacerlo) Gang One Willy (Tacconi/Falcus/Vangok/A.Carpani)* **3- GIVE ME LOVE** *(Dame Amor) Suzanne (M.Farina/R.Silvestrelli)* **4- EL DIABLO** *(Antonella) (Marco Tansini/Simona Zanini)* **5- PUMP UP THE VOLUME** *(Sube el Volumen) Marrs* (S. & M.Young)* **6- BOYS** *(Muchachos) Sabrina++ (M.Bonsanto/ R.Rassi/C.Cechetto/M.Chariton)*

(P) 1987 Distribuidora Sonográfica C.A.
Bajo Licencia de Disco Magic, Italia
excepto *PolyGram Int'l Music B.V.
++ Five Records, Italia
Depósito Legal nb-87-5573

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STEVEN SALTZMAN
PRODUCED BY:
PAUL SEXTON
PRODUCTION OFFICE:
GLOBE THEATER
SHAFTESBURY AVE.
LONDON W1V7HD
TELEPHONE:
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1

RL 329
FOR BROADCAST
WEEK OF
JULY 20, 1986

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FOR BROADCAST
WEEK OF
JULY 20, 1986

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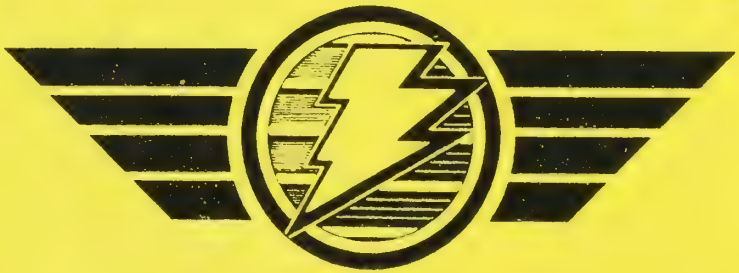


ROLLING STONE MAGAZINE PRODUCTIONS

745 Fifth Avenue • New York, New York 10151

GUEST D. J.

SIDE ONE
YELLOW
RSG 83-79

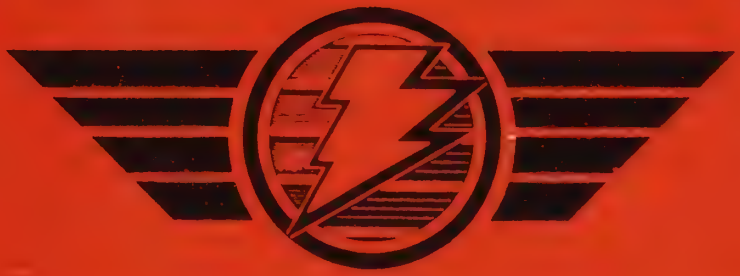
Steve Perry of Journey

SHOW #79

Band #1 – Promo – Not To Air With Program
Band #2 – Promo – Not To Air With Program

BROADCAST DATE: WEEK OF SEPTEMBER 26, 1983

℗ Straight Arrow
Publishers Inc. 1981



ROLLING STONE MAGAZINE PRODUCTIONS

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GUEST D. J.

SIDE ONE
RED
RSG 83-80

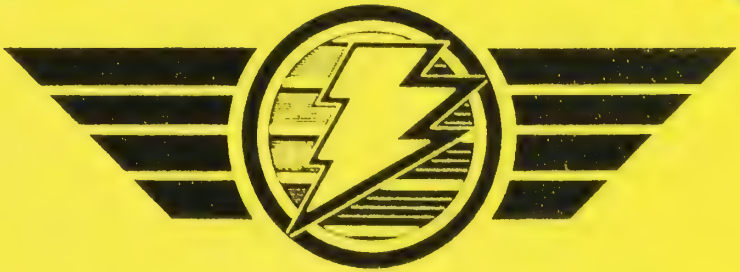
Martha Davis of the Motels

SHOW #80

Band #1 – Promo – Not To Air With Program
Band #2 – Promo – Not To Air With Program

BROADCAST DATE: WEEK OF OCTOBER 3, 1983

℗ Straight Arrow
Publishers Inc. 1981



ROLLING STONE MAGAZINE PRODUCTIONS

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GUEST D. J.

SIDE TWO
YELLOW
RSG 83-79

Steve Perry of Journey

SHOW #79

BROADCAST DATE: WEEK OF SEPTEMBER 26, 1983

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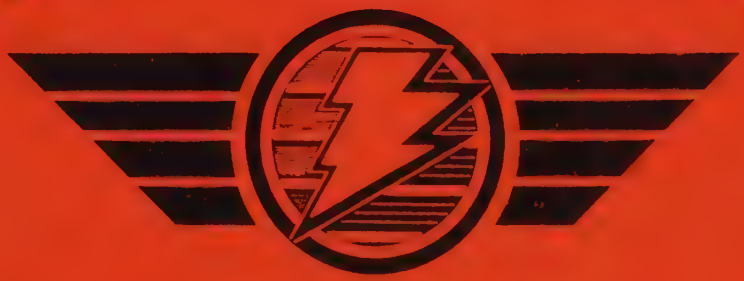
Publishers Inc. 1981



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GUEST D. J.

SIDE TWO
RED
RSG 83-80

Martha Davis of the Motels

SHOW #80

BROADCAST DATE: WEEK OF OCTOBER 3, 1983

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GUEST D. J.

SIDE THREE
YELLOW
RSG 83-79

Steve Perry of Journey

SHOW #79

BROADCAST DATE: WEEK OF SEPTEMBER 26, 1983

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SIDE THREE
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RSG 83-80

Martha Davis of the Motels

SHOW #80

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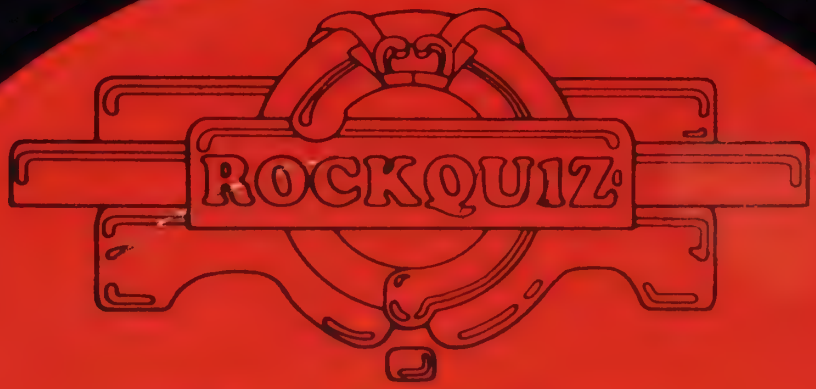

ROCK QUIZ WEEKEND SPECIAL

THE POLICE

WEEKEND OF AUGUST 19–21, 1983

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SQW 10
SIDE 1
STEREO
33⅓ RPM

PROGRAM

1. STEWART COPELAND ID
2. STING MOVIES
3. POLICE INSTRUMENTALS
4. SQUEEZE
5. SONG CHARACTERS
6. ANDY SUMMERS' GROUPS
7. STEWART COPELAND OUTSIDE POLICE
8. THE SECRET POLICEMEN
9. STING ID
10. "GHOST IN THE MACHINE"

ROCK QUIZ WEEKEND SPECIAL

THE POLICE

WEEKEND OF AUGUST 19–21, 1983

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SQW 10
SIDE 2
STEREO
33⅓ RPM

PROGRAM

11. REGATTA de BLANC
12. WORLDLY SONGS
13. ANIMALS
14. OUTSIDE MUSICIANS
15. SYNCHRONICITY
16. ANDY SUMMERS ID
17. OUTLANDOS d'AMOUR
18. WOMEN'S NAMES
19. SOUNDTRACKS
20. ZENYATTA MONDATTA

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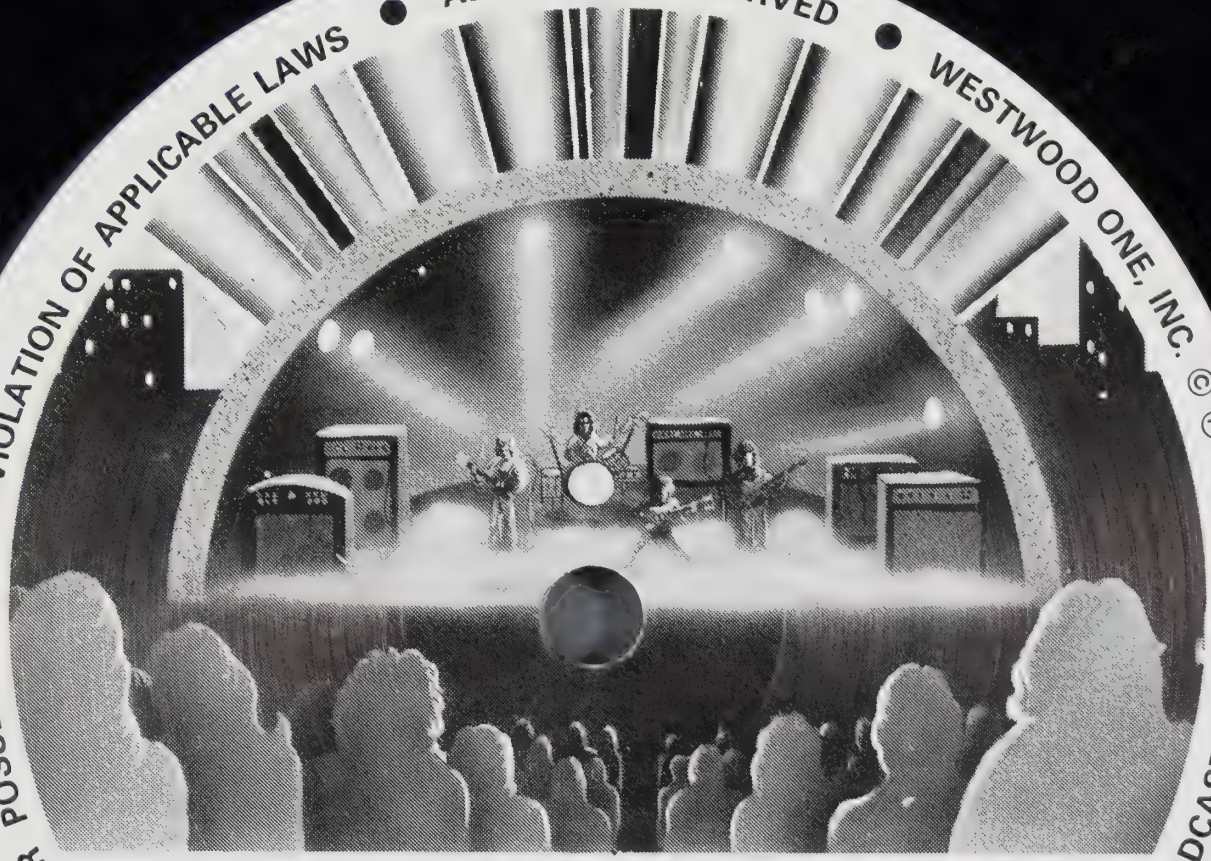

IN CONCERT

SIDE ONE I 90-42 STEREO

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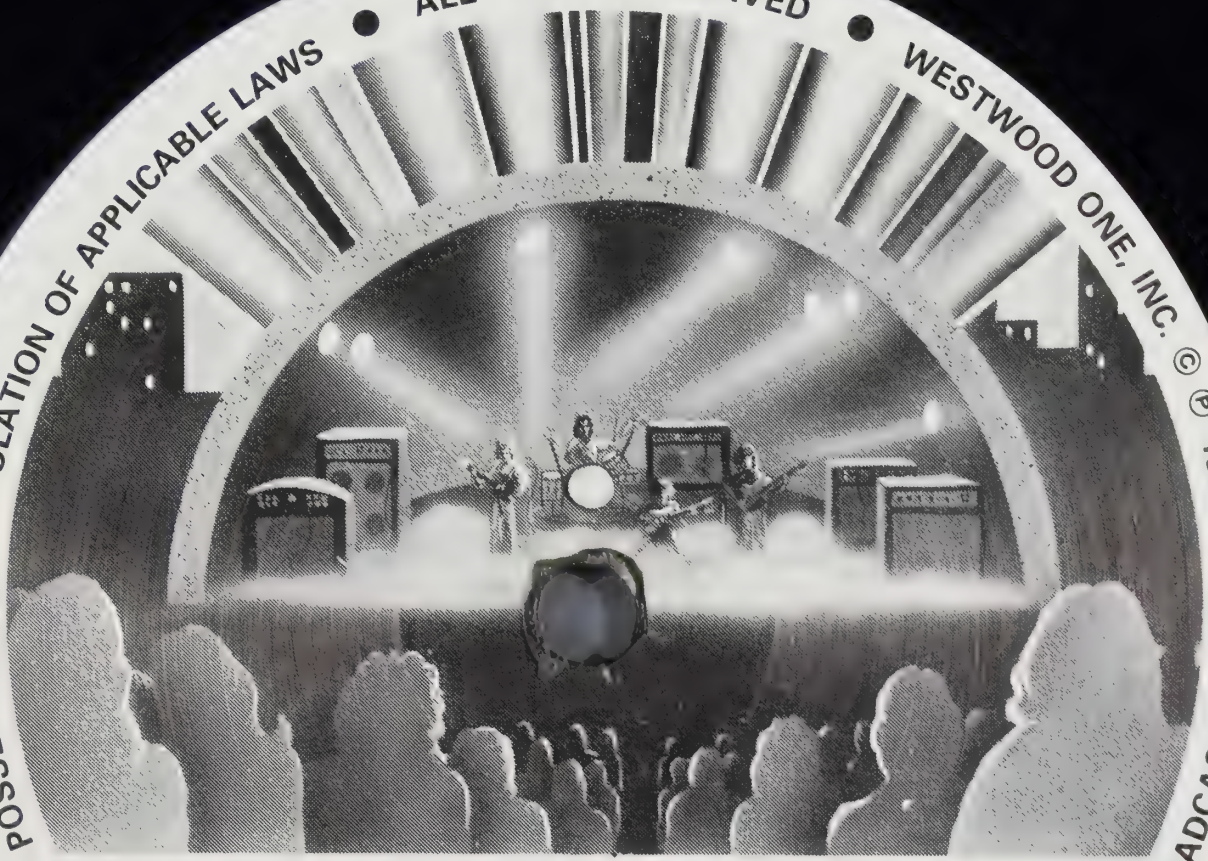

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SIDE THREE I 90-42 STEREO

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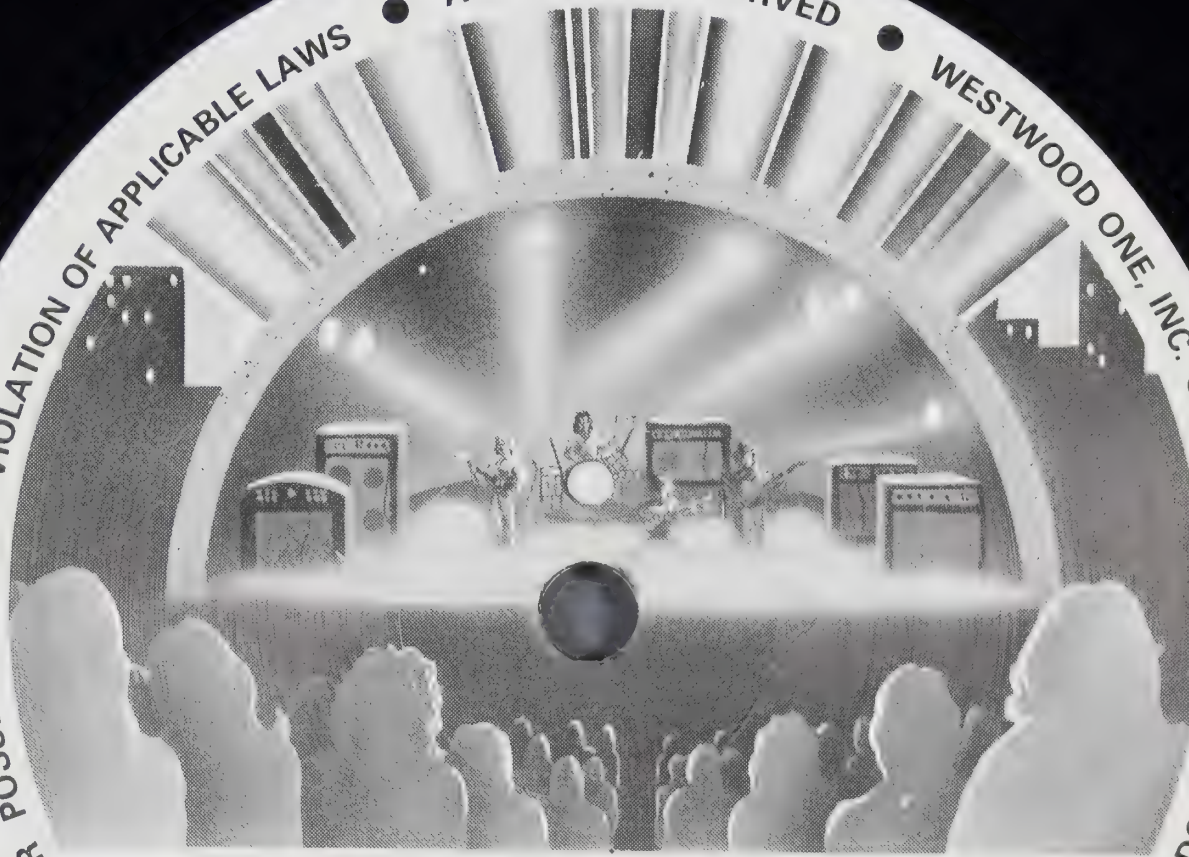

IN CONCERT

SIDE TWO I 90-42 STEREO

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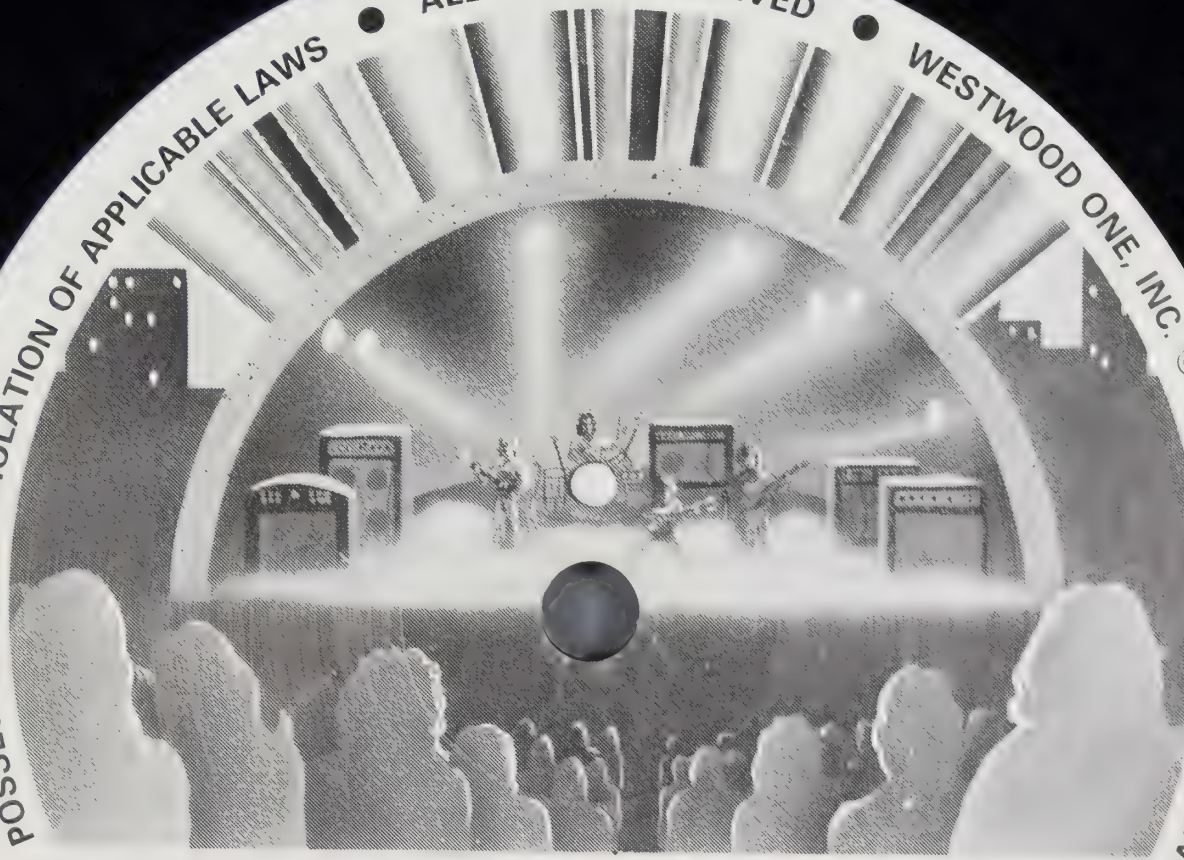

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SIDE FOUR I 90-42 STEREO

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SIDE FOUR IC 87-16 STEREO

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RADIO NETWORKS

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45
RPM
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Made in Italy
TUBULAR BELLS
(Club mix)
(M. Oldfield) 5'30''
J. & B. ORCHESTRA
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Filmstrip Record

Fundamentals of the Internal Combustion Engine

F-ME-1

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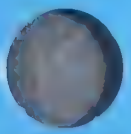

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F - ME - 7 R 1

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Part II - Magnetism

F-ME-6R1

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F-ME-5R1
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Mobile Engine Service

Record 1

Side 1

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FILMSTRIP RECORD

The Fuel System

Part II: Carburetion

F-ME-4

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Record 2

Side 1

33 1/3 RPM

FILMSTRIP RECORD

The Fuel System

Part II: Carburetion

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FILMSTRIP RECORD

The Fuel System

Part I

F-ME-3

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FILMSTRIP RECORD

The Fuel System

Part I

F-ME-3

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The V8 Engine

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NATIONAL

Sears

TRAINING

SS-30631-01A
Side One

33-1/3 RPM
30/50 Automatic
Start Film On
First Frame

The Energy Savers - Sears Storm Doors and Windows

76-64-1

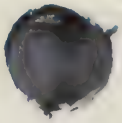
11:25

NATIONAL

Sears

TRAINING

SS-30631-01B
Side Two



33-1/3 RPM
Bell Manual
Start Film On
First Frame

The Energy Savers - Sears Storm Doors and Windows

76-64-1

11:25

NATIONAL

Sears

TRAINING

SS-30920-01A
Side One

33-1/3 RPM
30/50 Automatic
Start Film On
First Frame

Close The Easy Way

76-707-15

11:59

NATIONAL

Sears

TRAINING

SS-30920-01B
Side Two

33-1/3 RPM
Bell Manual
Start Film On
First Frame

Close The Easy Way

76-707-15

11:59

NATIONAL

Sears

TRAINING

WOMEN'S FASHION TRAINING

SS-30289-01A
Side One

33-1/3 RPM
30/50 Automatic
Start Film On
First Frame

Sears Spring Collection 1976

76-WF-1

7:30

NATIONAL

Sears

TRAINING

WOMEN'S FASHION TRAINING

SS-30289-01B
Side Two

33-1/3 RPM
Bell Manual
Start Film On
First Frame

Sears Spring Collection 1976

76-WF-1

7:30

NATIONAL

Sears

TRAINING

SS-31355-01A
Side One

AZ-108

30/50 Automatic
Start Film On
First Frame

Product Revolution

76-08-2

7:12

NATIONAL

Sears

TRAINING

SS-31355-01B
Side Two

Bell Manual
Start Film On
First Frame

Product Revolution

76-08-2

7:12

NATIONAL

Sears

TRAINING

SS-31041-01A
Side One

33-1/3 RPM
30/50 Automatic
Start Film On
First Frame

How To Display Women's Cosmetics And Men's Toiletries

76-08-1

8:48

NATIONAL

Sears

TRAINING

SS-31041-01B
Side Two

33-1/3 RPM
Bell Manual
Start Film On
First Frame

How To Display Women's Cosmetics And Men's Toiletries

76-08-1

8:48

NATIONAL

Sears

TRAINING

SS-25143-01A
Side One

33⅓ RPM
30/50 Automatic
Start film on
first frame

Step Your Customer Up

73-30-1

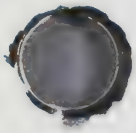
10:42

NATIONAL

Sears

TRAINING

SS-25143-01B
Side Two



33⅓ RPM
Bell Manual
Start film on
first frame

Step Your Customer Up

73-30-1

10:42

lovebucket and slapphappy super-fly

eleanor

side a: **eleanor**

side b: **splinter**

netherworld records p.o. box 24434 nashville, tn 37202, 615 228- 5015, 615 664-1208, 615 664-1203 fax
e.mail: luvbukit@msn.com engineered by jake zuckerberg produced by lovebucket & jake
special thanks to gene lawson at the reflection studios nashville, tn

TOP

P. O. BOX 216
BATH, OHIO 44210

25295

"SWEETHEART TREE"

By: Skip Smith
18 Riverlin Parkway
Millbury, Mass. 01527

BREAK:

4 Ladies Promenade the inside

Get back home and swing your man around

Join hands, make a ring

Circle left I sing

Left Allemande and weave around the ring

They say there's a tree in the forest

Do a do si do and then promenade

Big blossoms of white will burst into sight

When we come to the Sweetheart Tree.

FIGURE:

Those heads (sides) Promenade you go 3/4

1 and 3 (2 and 4) will do the Right and Left thru

Pass thru and then do si do the outside two

Swing thru and then turn thru

Left Allemande that corner, walk by one now

Swing the next little lady, Promenade

Big blossoms of White will burst into sight

When we come to the Sweetheart Tree.

TAG: When we come to the Sweetheart Tree.

SEQUENCE: Break, Figure twice for heads, Break, Figure twice for sides, Break.

the jeff humphrey trio

Jeff Humphrey Trio

On Top of the House ep

Side A: On Top of the House--Clip--Horn

Side B: More--The Calming Magic of Wood Smoke

JHT = Jeff Humphrey: Gtr, Vox, Piano, Bass on "House".

Gregg Leto: Drums, Backing Vox

Dave Della Fera: Greatest Bass in the usa and england.

(c)1996 by Jeff Humphrey

except "Horn" & "House" (c) 1996 Jeff and Josh Humphrey

*Recorded on 4 Track at No Fun Camp

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HORSIN' AROUND SPORTSWEAR

"SO THE STORY GOES"
Christmas Edition

WRITERS: Toones, Gilham, Savage, Roller
PRODUCED BY: Joe Massimiano
MUSIC BY: Radio Rodeo
ADDITIONAL LYRICS: Kathy Roche, Beth Savage, Joe Massimiano
KEYBOARD ORCHESTRATION COMPOSED AND PERFORMED BY: Joe Massimiano
FLUTE: Kathy Roche
ADDITIONAL LYRIC AND MELODY "Make Them Smile At Christmas Time": Joe Massimiano
SLEIGH BELLS: John Bloodwell
TUBULAR BELLS: Chuck Darrow
PHOTOGRAPHER: Scott Weiner
VOCAL ARRANGEMENT: Joe Massimiano
ART DESIGN: Steev Wiggs
LABEL DESIGN: Brian Warfel
RECORDED AT: Chestnut Sound, The Warehouse and Starr Studios Phila., PA
MIXED AT: Chestnut Sound
ENGINEERED BY: Chris Gately, Leslie Chew, Dave Starobin
ASSISTANT ENGINEER: Jeremy Birnbaum
EXECUTIVE PRODUCER: John Bloodwell, Joe Alfonsi, Mike Polin, Nick Norris, Kathy Roche
SPECIAL THANKS TO: Renaissance, Joe Alfonsi, Andy Bloom, Sir Bean, Mike Polin, John Spagnola, Chris Wheeler, Congressman Tom Foglietta and of course Jerry
Smash Palace appears courtesy of Epic Records
BEHAVIORAL THERAPIST: Joe Mass

"Together in Song and Spirit"

Philadelphia
"The Liberty Bell"
Official Philadelphia Song

"Come Home America"

BETTER OFF AIRPORT

A
I'M GONNA TAKE IT AND MAKE IT PUT THE LARGE WAY WIDE & LOW

B
FATTI I FATTI TUOI BACK NOT FORTH

45 RPM

a nice job tim mac
thanks for photo to chris valenty

contact better off airport
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minneapolis, MN 55404

THE GENERIC LABEL

PRODUCT 5

generic records
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Al Ham's

Eraserhead Sound

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FEATURING TWO NEVER BEFORE
HEARD ALTERNATE VERSIONS
HAND SELECTED BY
ERASERHOOD
SOUND.

MOVE CLOSER TO YOUR WORLD

"Move closer to your world, my friend
Take a little bit of time
Move closer to your world, my friend
And you'll see..."

WRITTEN BY *Al Ham*, WALTER LISS • PRODUCED BY *Al Ham*, MARY MAYO • ENGINEERED BY JIM CZAK
VOCALS BY THE HILLSIDE SINGERS • RECORDED AT BELL SOUND STUDIOS
TAPE TRANSFERS BY TOBY SEAY AT DREXEL UNIVERSITY • REMASTERED BY RYAN SCHWABE
ARTWORK BY PERRY SHALL • SPECIAL THANKS TO SEAN HAM • EHS-113

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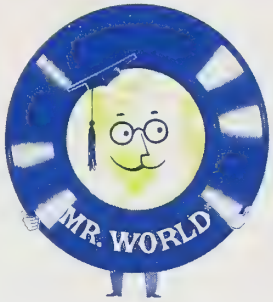
■ No matter how many smaller oceans, seas, gulfs, bays and straits it is divided into, there is but one great ocean surrounding the earth.

■ Created by the North Atlantic currents, the Sargasso Sea is unique . . . a sea surrounded by water instead of land. Windless, very blue and very salty, millions of tons of sargasso weed brought by the currents float on its surface.

■ Why is the sea salty? Once it was fresh, but mineral salts from the land washed down into it for billions of years. The



Play at 33⅓ rpm speed

average amount of salt in seawater is 3.5%, though the degree of saltiness varies in different parts of the world. There are about 60 different elements in seawater *including* salt.

■ Plankton (the name means *wanderer*) is basic to all life in the sea. These masses of sea plants and tiny sea creatures drift wherever the winds and currents may carry them.

■ Oceanography is not one, but many sciences. It involves physicists, meteorologists, chemists, biologists and geologists.

■ The first major accomplishment in oceanography was in 1872 when the H. M. S. *Challenger* started a 3½-year voyage with a group of distinguished scientists aboard. The data collected took 20 years to compile, filled 50 volumes.

■ The International Geophysical Year (1957-58), in which 67 nations cooperated, marked the greatest combined effort to learn more about our planet, including its oceans.

■ New underwater craft aimed at great depths now implement ocean research. A small deep-sea-diving submarine, the *Aluminaut*, can cruise at a depth of three miles, stay submerged for three days. Equipped like an underseas laboratory, with two-way radio, television, telephone, sonar, mapping and salvaging devices, the *Aluminaut* also has a pair of robot hands to collect mineral specimens, assist in core drilling.

■ The oceans and the atmosphere work together to produce weather. Meteorologists are now placing great value on underwater buoys, which report temperature and pressure as well as underwater movement. Many oceanographers believe the oceans hold the key to more accurate forecasting and understanding of weather, perhaps even to controlling it.

Porpoises and Whales sounds courtesy of Marineland of Florida

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The Cup of Tea

Dramatic rendition by Mary Nell Santacroce

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taken from the book, TEN OPEN DOORS by Gertrude Jenness Rinden,
Friendship Press, New York, 1963.

Seven-inch plastic record 33 1/3 RPM

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COVENANT LIFE CURRICULUM
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53-8457

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City Mouse–Country Mouse

and two more mouse tales from Aesop

Narrated by Eric Berger

Produced and directed by Robert Mack

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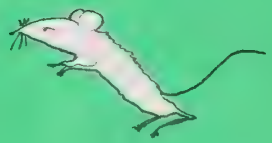
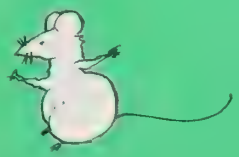
What is your favorite mouse story?

The City Mouse and the Country Mouse



The Lion and the Mouse

Belling the Cat



All the stories are on this record!

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REP 8006

REP 8006

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Slavonic Dances

SLAVONIC DANCE NO. 3 IN A FLAT

SLAVONIC DANCE NO. 8 IN G MINOR

HUNGARIAN DANCE NO. 1 IN G MINOR

HUNGARIAN DANCE NO. 3 IN F MAJOR

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"Tosca" E lucevan le stelle; Recondita armonia
"Turandot" Non piangere Liù; "Manon Lescaut" No! pazzo son! guardate "La Fanciulla Del West" Ch' ella me creda libero e lontano

WITH THE ORCHESTRA OF THE ACCADEMIA DI SANTA CECILIA
CONDUCTOR: ALBERTO EREDE

REP.8003 EUGENE CONLEY—CONCERT FAVORITES (Vol. I)

Ah! Sweet Mystery of Life; Because; I'll Take You Home Again Kathleen; Danny Boy

WITH ACCOMPANIMENT DIRECTED BY ROBERT FARNON

REP.8004 EUGENE CONLEY—CONCERT FAVORITES (Vol. II)

Beloved; Forgotten;
I Hear You Calling Me; Thine Alone

WITH ACCOMPANIMENT DIRECTED BY ROBERT FARNON

REP.8005 EUGENE CONLEY—AN OPERATIC RECITAL

"Carmen" The Flower Song; "Martha" M' Appari; "Rigoletto" La Donna e mobile; Questa O'Quella

WITH THE NEW SYMPHONY ORCHESTRA
CONDUCTOR: ROYALTON KISCH

REP.8006 HUNGARIAN DANCES—SLAVONIC DANCES

Hungarian Dances Nos. 1 and 3 (Brahms)
Slavonic Dances Nos. 3 and 8 (Dvorak)

CLEMENS KRAUSS CONDUCTING
THE LONDON SYMPHONY ORCHESTRA

REP.8007 LIGHT ORCHESTRAL FAVORITES

Berceuse de Jocelyn; Hungarian Dance No. 5; Sabre Dance; Turkish March (Mozart)

VICTOR OLOF CONDUCTING
THE NEW PROMENADE ORCHESTRA

REP.8008 A CONCERT OF STRAUSS

Tritsch Tratsch Polka; Annen Polka;
Piefke Und Pufke Polka; Perpetuum Mobile

JOSEF KRIPS CONDUCTING
THE LONDON SYMPHONY ORCHESTRA
THE NEW SYMPHONY ORCHESTRA

REP.8009 MARCHES OF THE WORLD

The Stars And Stripes; Radetsky;
Quand Madelon; Sons Of The Brave

ROBERT STOLZ CONDUCTING
THE VIENNA SYMPHONY ORCHESTRA

Printed in U.S.A.

SWEET MARIA

CALLER: WAYNE BALDWIN
MUSIC BY: THE BLUE STAR RHYTHMAIRES
RECORD: BOGAN # 1255

INTRO: BREAK: ENDING:

FOUR LADIES PROMENADE INSIDE OF THE RING
RIGHT BACK HOME AND SWING YOUR MAN, EVERYBODY SWING
JOIN UP HANDS CIRCLE LEFT, GO WALKING AROUND THE RING
LEFT ALLEMANDE AND WEAVE THE RING SINGING
SWEET MARIA DON'T YOU CRY, DO SI DO AND PROMENADE
I'LL BE COMING BACK TO YOU AGAIN, SWEET MARIA DON'T YOU CRY.

FIGURE:

HEADS SQUARE THRU FOUR HANDS AROUND YOU GO AROUND THE CORNER DO SI DO
SWING THRU TWO BY TWO, GIRLS FOLD AND THEN
PEEL THE TOP, AND THEN GO RIGHT AND LEFT THRU
SQUARE THRU THREE QUARTERS ROUND, THAT CORNER LADY SWING
SWING THAT GIRL AROUND AND PROMENADE
I'LL BE COMING BACK TO YOU AGAIN, SWEET MARIA DON'T YOU CRY.

PEEL THE TOP ------- AFTER SWING THRU, GIRLS FOLD BEHIND THE BOYS.
BOYS PEEL OFF, AND MOVE UP ONE QUARTER, WHILE THE GIRLS
TURN LEFT THREE QUARTERS.

SFI 10019 SWISS FOLK STEREO

AU BON VIEUX TEMPS

ORCHESTRE FOLKLORIQUE DE TROISTORRENTS

ROSE DES ALPES

SIROËS EN FÊTE

FRONTIER
INTERN. FOLK MUSIC

A division of J. P. Louvin Rare Records — 2301 La Chaux-de-Fonds — Switzerland

SFI 10019 SWISS FOLK STEREO

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ROSE DES ALPES

SIROËS EN FÊTE

FRONTIER
INT'N FOLK MUSIC

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carrefour
32 4.20

IDN MADE IN FRANCE

RACHEL FARO

BORN AMONG THE LION

River Rocks

©1982 EXCALIBUR RECORDS

RACHEL FARO

BORN AMONG THE LION (Patrick Alger)
BAIT & BEER MUSIC (ASCAP)

Drums: Robbie Chamberlin
Bass: Hilliard Wilson
Piano: Rachel Faro
Organ: Al Campbell
Acoustic Guitar: Artie Traum
Background vocals: Rachel Faro, Erika Zamcheck, Sandy Reese
Saxophone: Pete Christlieb
Orchestra arranged and conducted by Terence James

River Rocks (Rachel Faro) Mila Music (BMI)

Drums, timbales, conga: Kester "Smitty" Smith
Bass: Kit Thomas
Fender Rhodes: Al Campbell
Hammond Organ: Al Campbell
Marimba: Victor Feldman
Guitars: Robben Ford, Artie Traum
Background Vocals: Penny Nichols, Merry Greene
Arranged by Kit Thomas

Produced by Kit Thomas
Engineered by Richard Lubash, Bob Burnham, Joe Laux and Geoff Sykes
Assistant Engineers: Marianne Lubash, Sarah Bullington
Recorded at Northstar Studios, Boulder, Co., Kendun Recorders, Burbank, Calif. and Indigo Ranch, Malibu, Calif.
Production Coordinator: Chip Baker
Mastered at Capitol Records, L.A. by Wally Traugott
Special thanks to Ken Green and Jim Hoagland
Calligraphy by Vajra Regent, Ösel Tendzin
Photography by Dean Janoff
Sleeve design by Dean Janoff
Makeup: Paulette Elkind
Dedicated to Vajracarya, Chögyam Trungpa, Rinpoche

For copies of this record send $3.00 to:
Centre Productions
1327 Spruce Street
Boulder, CO 80302

©1982 EXCALIBUR RECORDS

BORN LOST

Born Loser

(THAT'S ME)

PRIDE RECORDS

STEREO

Dan Marshall

Dan Marshall, the singing fire ch as born no. Minin g C in
near Farmington West Virginia. ent the e y part of his life
the hil of West V ginia, where Country-olk music right fro
its sou. Alth gh moving after fini hing high schoc
Weston, V est Vir ia, his voi ries the pla intive quality he
only in tr Coun Folk m

When as the t time ocked ove by an imposs y
great and ew tale ? If yo r how yo dusted your pa ts
off and s aightene your h s yourself nce again for t at
particula ind of ra e-mom all has a w of blowing u
over. Th first tim I saw was aston ied. His voic is
an amazi instrum nt, in an exte ion of his bo /.
He is also gifted a tor. A. gifts that e possesses, he
one that I ave no mentio may be th e most valu ble
one of all, his spe al bran that he seems to put to
e ng sings.

wi his n ary care l the Fir Departmen n
C s hio, w he ro the rank Assistant in
C recently s singir iti ha been confine t
lo vents and amily er rta e u al fo k qu
of his d the can id storie port he h r
such as B N LOSER, caused ose kn
into maki his recordi g.

Very f entertaine can b credi with atin s typ of
music, bu man to hich th record was n de pc le did st
that.

I grea onor to resen e sing. Fire hief, D N
MA .

Singer
John art

RD' : J EC DING UDI

(T AT' ME

Di ribu s: a Publis
C nbus,

45 RPM

49c

Nationally Advertised Price Optional with Dealer

RCA VICTOR

WBY-78

BLUEBIRD CHILDREN'S RECORDS

A HIGH FIDELITY RECORDING

SHELBY DAVIS

The History Song

STAND UP, STAND UP FOR UNCLE SAM

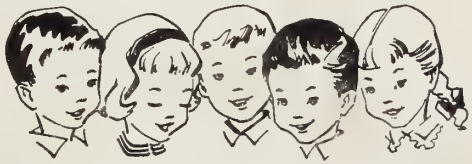
Also I AM AN AMERICAN

© RCA Printed in U.S.A.

Your Children Deserve The Very Best

. . . give them RCA VICTOR BLUEBIRD RECORDS

Today, with RCA VICTOR'S new low budget prices, every family can afford these first quality children's records. In this superb BLUEBIRD series your children will experience the enthralling art of story-telling and musical performances at their exciting best.



45 rpm	78 rpm	ALBUM TITLE
WBY-1	BY-1	Cinderella
WBY-2	BY-2	Snow White and the Seven Dwarfs
WBY-6	BY-6	Mother Goose Play Songs
WBY-7	BY-7	Mother Goose Birthday Party
WBY-8	BY-8	Nutcracker Suite *(Tchaikovsky)*
WBY-12	BY-12	Fun on a Rainy Day with Little Johnny Everything
WBY-16	BY-16	Robin Hood
WBY-18	BY-18	Pinocchio
WBY-24	BY-24	Cowboys and Indians
WBY-25	BY-25	The Ballad of Davy Crockett The Grave Yard Filler of the West
WBY-27	BY-27	A Whale of a Tale *(from the Walt Disney film "20,000 Leagues Under the Sea")* Old Betsy *(Davy Crockett's Gun)*
WBY-30	BY-30	Fun on Old MacDonald's Farm
WBY-32	BY-32	A-B-C Fun/1-2-3 Fun
WBY-33	BY-33	Little Red Riding Hood The Gingerbread Boy
WBY-34	BY-34	Goldilocks and The Three Bears Chicken Licken
WBY-35	BY-35	The Little Red Hen The Tortoise and the Hare
WBY-36	BY-36	Jack and the Beanstalk The Shoemaker and the Elves
WBY-37	BY-37	Peter Rabbit/Rumpelstiltskin
WBY-38	BY-38	Smokey the Bear Horace the Horse
WBY-41	BY-41	Rapunzel Dick Whittington and His Cat
WBY-44	BY-44	Tom Thumb/Puss in Boots
WBY-45	BY-45	The Brave Tin Soldier Seven at One Blow
WBY-46	BY-46	Cheyenne/Home on the Range
WBY-47	BY-47	Uncle Wiggily and the Pirates Uncle Wiggily Plays Indian Hunter

45 rpm	78 rpm	ALBUM TITLE
WBY-48	BY-48	Winnie the Pooh and the Heffalump
WBY-49	BY-49	Jesus Loves Me Gentle Jesus, Meek and Mild
WBY-50	BY-50	Round and Round/Tina Marie
WBY-51	BY-51	Winnie the Pooh and Tigger
WBY-52	BY-52	Johnny Tremain/Liberty Tree
WBY-53	BY-53	The Ugly Duckling Three Billy Goats Gruff
WBY-54	BY-54	Mr. Froggie Went A-Courtin' The Tale of the Mouse (and the Tailor)
WBY-55	BY-55	The Animal Fair I Know an Old Lady
WBY-56	BY-56	Westward Ho, the Wagons! Wringle Wrangle
WBY-59	BY-59	The Legend of Wyatt Earp Jesse James
WBY-60	BY-60	Happy Birthday to You Open Your Gifts
WBY-61	BY-61	Junior Fire Marshal Fire Engine *(Going to the Fire)*
WBY-62	BY-62	The Little White Duck One More River to Cross
WBY-63	BY-63	Tales of the Texas Rangers The Little White Horse
WBY-64	BY-64	When You Wish Upon a Star Whistle While You Work
WBY-65	BY-65	Happy Trails Yellow Rose of Texas
WBY-66	BY-66	The Big Brass Band Big Joe the Tuba
WBY-68	BY-68	Wagon Train Lie Low Little Doggies
WBY-69	BY-69	Broken Arrow Sweet Betsy from Pike
WBY-70	BY-70	Good Morning, Mr. Kokomo
WBY-71	BY-71	Restless Gun Bunkhouse Bugle Boy

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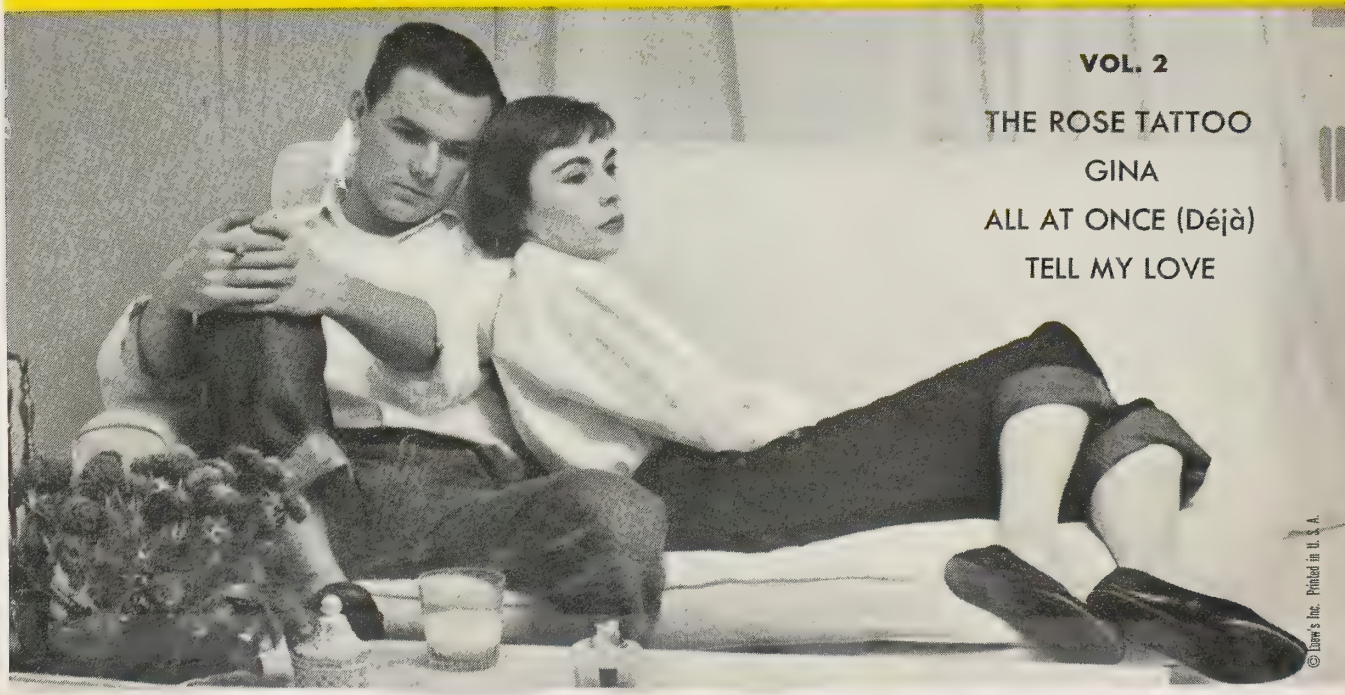
A HIGH FIDELITY RECORDING X1393

M·G·M EXTENDED PLAY

WARM AND TENDER

LEROY HOLMES and his Orchestra and Chorus



VOL. 2

THE ROSE TATTOO

GINA

ALL AT ONCE (Déjà)

TELL MY LOVE

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M-G-M RECORDS *presents*

"WARM AND TENDER"

THE ROSE TATTOO ★ GINA ★ ALL AT ONCE (Deja) ★ TELL MY LOVE

LEROY HOLMES and his orchestra and chorus

"WARM AND TENDER" is the musical atmosphere created here by America's favorite master of musical moods, LeRoy Holmes and his orchestra and chorus. The music is romantic in inclination — music for when you're in love, music for those warm, tender moments of dreamy reverie only lovers know. And, it's superb music that Mr. Holmes has chosen to send your way here: music drawn from Hollywood, Broadway, and television along with other song hits of the day that have proven of unusual sensitivity and beauty. It's all lush and lovely in presentation, warmly appealing and tenderly evocative. In other words, it's the sort of music that the inimitable Mr. Holmes presents so uniquely and so magically.

Here you'll find THE ROSE TATTOO, the Harry Warren and Jack Brooks title salute to the Paramount film of the same name. The mezzo-tinted GINA derives from the score for the French film "CA VA BARDER". And also imported from the continent is the melody for the captivating ALL AT ONCE. TELL MY LOVE is musical sorcery from the score for the film "Omar Khayyam" by Victor Young, Jay Livingston and Ray Evans.

That's an index to the music you'll encounter here—but words just can't describe the musical pleasures you'll also meet. The proof of enjoyment in an album by LeRoy Holmes is always, of course, in the listening itself. So, join the master of mood here for a listening holiday that's perfection itself, for music that's "WARM AND TENDER".

PUBLICATION AND TIMING INFORMATION

THE ROSE TATTOO	Paramount Music Corp. (ASCAP)	2:22
GINA	Southern Music Pub. Co. (ASCAP)	2:59
ALL AT ONCE	Ludlow Music, Inc. (ASCAP)	2:33
TELL MY LOVE	Famous Music Corp. (ASCAP)	2:43

COVER PHOTOGRAPH BY LESTER KRAUSS

More Music To Enjoy on M-G-M EXTENDED PLAY RECORDS—45 rpm

X1001—DAVID ROSE
"Portrait Of A Flirt"
X1002—BILLY ECKSTINE and SARAH VAUGHAN
"Dedicated To You"
X1003—TOMMY EDWARDS
"It's All in The Game"
X1004—FRANK PETTY TRIO
"Down Yonder"
X1005—ZIGGY ELMAN
"And The Angels Sing"
X1006—GEORGE SHEARING
"For You"
X1007—ART LUND
"Mam'selle"
X1008—DEBBIE REYNOLDS and CARLETON CARPENTER Sing
X1009—ARTHUR SMITH
"Guitar Jamboree"
X1010—WOODY HERMAN
"New Golden Wedding"
X1011—BILLY ECKSTINE
"My Foolish Heart"
X1012—BLUE BARRON
"Cruising Down The River"
X1013—Narration by FRED ASTAIRE
"The Girl Hunt Ballet"
X1014—HANK WILLIAMS
"Crazy Heart"
X1015—BILLY ECKSTINE
"I Apologize"
X1016—DAVID ROSE
"Motion Picture Themes"
X1017—GEORGE SHEARING QUINTET
"In A Chinese Garden"
X1018—JIMMY DURANTE
"A-Razz-A-Ma-Tazz"
X1019—SARAH VAUGHN
"I've Got A Crush On You"
X1020—SARAH VAUGHAN
"The Man I Love"
X1021—MACKLIN MARROW
"Fantacia Mexicana"
X1023—DIZZY GILLESPIE & DON BYAS
"Things To Come"
X1025—LESLIE CARON—MEL FERRER
"Lili"
X1026—LENNIE HAYTON
Slaughter On Tenth Avenue
X1027—LENA HORNE
" 'Deed I Do"
X1029—CHUBBY JACKSON
"Follow The Leader"
X1030—TED STRAETER
"Me And Juliet"
X1031—TED STRAETER & SUE BENNETT
"Can-Can"
X1032—LEROY HOLMES
"Alone Together"
X1033—LEROY HOLMES
"Dancing In The Dark"
X1034—PAUL BRITTEN
"The Wonderful Waltzes Of Irving Berlin"
X1036—KATHRYN GRAYSON
"Jealousy"
X1038—JUDY GARLAND
"Get Happy"
X1039—HARRY HORLICK
"Tango For Two"
X1040—HARRY HORLICK
"Strauss Waltzes"
X1041—BILLY ECKSTINE
"Songs By Billy Eckstine"
X1042—ARTIE SHAW
"Artie Shaw Plays Cole Porter"
X1043—ARTHUR SMITH
"Fingers On Fire"
X1044—PREACHER ROLLO
"Dixieland Favorites"
X1045—MACKLIN MARROW
"Sigmund Romberg Favorites"
X1046—WOODY HERMAN
"Woody Herman And The Third Herd"
X1047—HANK WILLIAMS
"as Luke The Drifter"
X1048—ROYAL OPERA HOUSE ORCH.
Overture to "William Tell"
X1049—GEORGE COPELAND
George Copeland Plays Debussy
X1052—BILLY ECKSTINE
Sings "Tenderly"
X1068—HOWARD KEEL
"The World Is Mine Tonight"
X1070—TONY ACQUAVIVA
"Music For Your Midnight Mood"
X1073—ARTIE SHAW
Plays Cole Porter Vol. 2
X1076—HANK WILLIAMS
"Move It On Over"
X1078—BILLY ECKSTINE
and THE METRONOME ALL STARS
"St. Louis Blues"
X1079—GENE KELLY
"Song And Dance Man"

This M-G-M High Fidelity recording has been produced with techniques which insure the finest possible performance upon High-Fidelity reproducing equipment as well as reproducing instruments of standard quality. At each stage of processing from the actual recording in the studio or concert hall through to the final pressing, every attempt has been made to achieve and maintain proper balance and clarity throughout the range of dynamics which can be captured and reproduced by modern recording techniques.

The device of a lion's head and the letters M-G-M are registered in the United States Patent Office as a trade-mark of Loew's Inc. Printed in U.S.A.

EPF 5.666

GRUPO FOLCLÓRICO DAS LAVRADEIRAS DA MEADELA

(Viana do Castelo)

RAPSÓDIA

45 R. P. M.

EPF 5.666

GRUPO FOLCLÓRICO DAS LAVRADEIRAS DA MEADELA (Viana do Castelo)

Director: JOSÉ DOMINGOS GIGANTE

Cantadores: ROSA CAETANO E ANTÓNIO JÁCOME

1.º **VIRA DE VIANA** – folclore (popular) 3'09"

2.º **TIRANA** – folclore (popular) 2'00"

3.º **VIRA DOS NAMORADOS** – folclore (popular) 2'51"

4.º **ROSINHA DO MEIO** – folclore (popular) 2'33"

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Agents for Portuguese and Brazilian records in the U.S.A. and Canada
New Bedford, Mass. 02745
Tel. 617-995-0595

Outros discos de FOLCLORE:

RANCHO FOLCLÓRICO DAS LAVRADEIRAS DE NOGUEIRA (Ponte da Barca)
EPF 5.663 – Vira de Nogueira / Chula das Tricanas
Oh! Ai meu bem / O que dirão por aí

GRUPO FOLCLÓRICO DE S. MARTINHO DE CRASTO (Ponte da Barca)
EPF 5.662 – Pèzinho de Crasto / Manel da Horta
Vira de oito à roda / Comprei um chapéu preto

"CANTARES DE VILARINHO" (Vila Verde), por Manuel Branco de Azevedo
EPF 5.658 – Recebi um convite / O emigrante
A guerra dos farrapilhas

GRUPO FOLCLÓRICO DAS LAVRADEIRAS DE ESCARIZ (Vila Verde)
EPF 5.647 – Malhão do sapateiro / São ervas
Vira dos rapazes / Vira do Vinho

RAPSÓDIA
MADE IN PORTUGAL

EDIÇÃO DE DISCOS RAPSÓDIA, L.DA — PORTO — PORTUGAL

AM 4.423

FOLCLORE DO MINHO

Ofir

GRUPO FOLCLÓRICO DOS TRABALHADORES DA CASA DO POVO DE FERMENTÕES — GUIMARÃES

AM 4.423

FOLCLORE DO MINHO

GRUPO FOLCLÓRICO DOS TRABALHADORES DA CASA DO POVO DE FERMENTÕES – GUIMARÃES

Solistas: *António da Silva Guerra e Maria Emília Pereira da Cunha*

1. **VAREIRA DE FERMENTÕES**
2. **TIRANA**
3. **CHULA**
4. **VELHO**

Ofir
MADE IN PORTUGAL

OUTRAS GRAVAÇÕES PELO MESMO GRUPO FOLCLÓRICO

LADO 1	*LADO 2*
VAREIRA DE FERMENTÕES	CANA VERDE
TIRANA	VIRA DE CRUZ
CHULA	REGADINHO
VELHO	MANEL DA HORTA
CORADINHA	PERIM
DESCANSADA	S. JOÃO

CASSETTE AC 157 Estéreo

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OFIR AM 4423
FOLCLORE DO MINHO

LS-618

Dino

plays folk musical Themes

THE BOY WHO CAUGHT THE FISH

THE APOSTLE

TELL IT LIKE IT IS

NEW WINE

I Like The Sound of America

Joyful Noise

PASTOR PACHICO

COME TOGETHER

IT'S BEATING LOVE

I'M HERE GOD'S HERE YOU WE CAN START

SPECIAL SOUVENIR
COMMEMORATING NBC 31st ANNIVERSARY
WASHINGTON HILTON / JANUARY 30th. 1974

LIGHT

PASS IT ON (3:22)
Kurt Kaiser (ASCAP)

SIDE A.

1. It only takes a spark
To get a fire going;
And soon all those around
Can warm up to its glowing.
That's how it is with God's love
Once you've experienced it;
You spread His love to ev'ryone;
You want to PASS IT ON.

2. What a wondrous time is spring
When all the trees are budding.
The birds begin to sing.
The flowers start their blooming.
That's how it is with God's love
Once you've experienced it;
You want to sing.
It's fresh like spring.
You want to PASS IT ON.

3. I wish for you my friend
This happiness that I've found.
You can depend on Him
It matters not where you're bound.
I'll shout it from the mountain top
I want my world to know;
The Lord of love has come to me
I want to PASS IT ON.

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NEW WINE (4:30)
Keith Miller & Ralph Carmichael (ASCAP)

SIDE B.

1. It's like there was a miracle
Exploding in the air.
The sky's a diff'rent color now.
And sounds come from ev'rywhere.
The smell of grass in Springtime.
A thousand changing lights;
All beaming out like fingers,
Poking stars into the night.

Chorus: It's like a blast of freedom.
That cracked the wall of time.
God let us hear His secret.
And taste of His New Wine. New Wine.

2. It's like a great rock festival.
A gentle touching crowd;
It's holding hands with someone's heart.
While swallowing a cloud.
It means there is a meaning
Behind this uptight world;
That I can be at home inside
Where fears and shadows whirled.

Chorus: It's like a blast of freedom
That cracked the wall of time.
God let us hear His secret.
And taste of His New Wine.
We've tasted of His New Wine;
God's New Wine.

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LIGHT RADIO DIVISION

Salutes **NRB**
on its 31st Anniversary!

Through the years, both Dr. Ben Armstrong and Dr. Eugene Bertermann have given significant leadership to the overwhelming potentials of gospel radio. In appreciation for their untiring efforts we dedicate this pre-release disc to them. May God bless them and the dedicated work of NATIONAL RELIGIOUS BROADCASTERS.

Ralph Carmichael

President, LEXICON MUSIC, Inc
LIGHT RECORDS

Dino Themes

spectacular keyboard stylist has received national acclaim on radio and TV, through concerts and personal appearances and in ministry with KATHRYN KUHLMAN. You will want to enjoy the complete album (LS 5635) which features:

He That Overcomes
Holy, Holy
Jesus Never Forgets
My Little World
Trusting Is Believing
Pass It On
New Wine
Thank You, Lord/My One Aspiration
Let It Ring/God Is Here Right Now
Joy Is The Center of His Will

Big John Parry

Side 1
Maria

Side 2
Romeo

MATT MARQUE

DISCO NAP

A. Flip and Fuck

B. Nilatir

Matt Marque plays guitar + vocals + some percussion
Carl Brahms plays piano + casiotone
Jason Cullnan plays bass
Braden King plays drums + guitar

Recorded at Truckstop
Produced by Braden King
Mastered by David Pavkovic
Photos by Paul Vakselis
All songs courtesy of Matt Marque

©p1999 TRUCKSTOP

TRUCKSTOP
Truckstop Audio Recording Company 2255 S. Michigan Ave. #4W Chicago IL USA 60616

Heather

'I'm Gonna Miss You'

PLATINUM RE

PRODUCED BY FRANK L. TOU ARY THURLOW

MANAGEMENT AND DIRECTION W ENTERTAINMENT, INC. FRANK L. TOUCH

Heather
'Sincerely'

PLATINUM RECORDS

PRODUCED BY FRANK L. TOUCH AND GARY THURLOW

MANAGEMENT AND DIRECTION PLATINUM ENTERTAINMENT INC., FRANK L. TOUCH

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NEVER CAN SAY GOODBYE
THE COMMUNARDS
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SHEP PETTIBONE FOR MASTERMIX PRODUCTIONS
MIX ENGINEER
STEVE PECK
EDITED BY
SHEP PETTIBONE AND TUTA AQUINO
ORIGINAL VERSION APPEARS ON COMMUNARDS ALBUM, "RED" MCA-42106
LONDON
.MCA RECORDS MCA-53224
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TB-137

M.D. "MICK" HOWARD
P.O. Box 3745
Greenville, S.C. 29608

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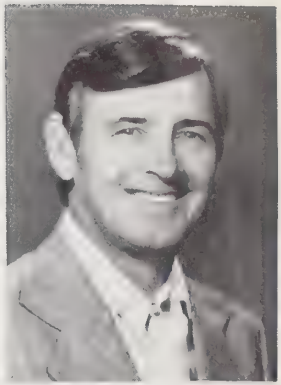
Written & Called By:
HAROLD THOMAS
410 Plantation Rd.
Rock Hill, S. C. 29730

THUNDERBIRD RECORDS INC.

TRUE PROFESSIONAL SQUARE DANCE MUSIC



HAROLD THOMAS

"SQUARE DANCE BOOGIE"

OPENER — MIDDLE BREAK — CLOSER

Four little ladies chain across, turn that girl around
Then roll away and circle left, go walking round that town
Do an allemande left, an allemande thar,
Go froward two you know, men swing in with a right hand star,
Back up now and go, . . . Shoot that star, Box the gnat,
Pull on by and swing, do an allemande ~~that~~ LEFT
Corner lady, Promenade that ring.
Poor boy don't need 'lectronics to make no rock & roll,
Got that square dance boogie, Boy, way down in his soul.

FIGURE: TWICE FOR HEADS — TWICE FOR SIDES

Head (Side) two couples square thru, 4 hands around you know,
Right and left thru the outside two, turn that girl and go
Swing thru, Go two by two, boys run to the right,
Do a half tag, trade and roll, Go right and left thru tonight,
Now dive thru and square thru three quarters round that town,
Swing the corner Lady, Boys, and Promenade around.
Poor boy got rythm, Poor boy got blues,
Got that Square Dance Boogie Boys, Way Down in his shoes.

COMPLIMENTARY

RANCH HOUSE RECORDS

RH 201

Called By DARRYL L. McMILLAN
2439 East 17th Street
Panama City, Florida 32401

"MOVIN ON"

SEQUENCE (Opener, Figure Twice, Break, Figure Twice, Ending)

OPENER, BREAK, ENDING

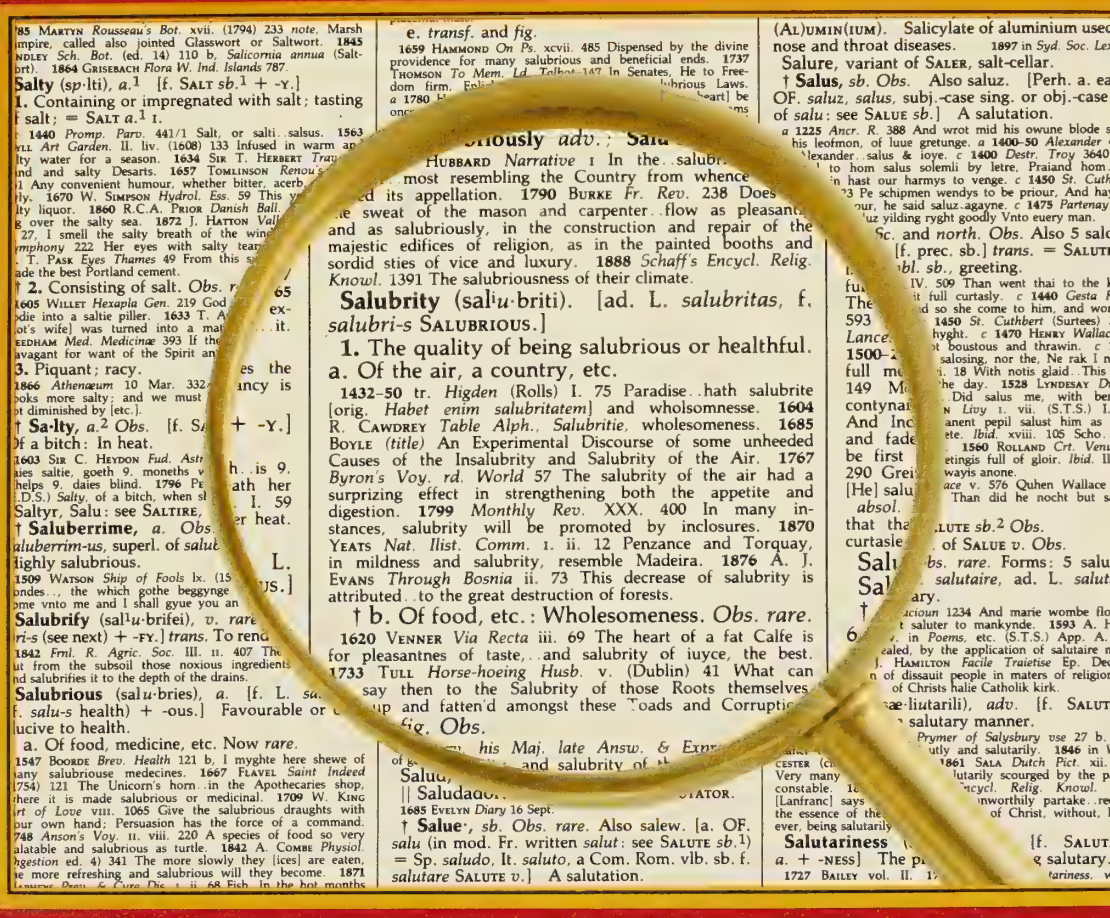
FOUR LADIES CHAIN ACROSS THAT RING
TURN & CHAIN THOSE LADIES HOME AGAIN
DO AN ALLEMANDE LEFT WITH THE CORNER
DO SA DO YOUR OWN
LEFT ALLEMANDE THEN WEAVE AROUND THAT RING
BIG WHEELS ROLLIN', BIG WHEELS ROLLIN', MOVIN' ON
DO SA DO HER, YOU PROMENADE HER,
BIG WHEELS ROLLIN', MOVIN' ON.
SWING

FIGURE

HEAD (SIDES) COUPLES PROMENADE GO HALF WAY.
COME DOWN THE MIDDLE AND DO A CURLIQUE (BOYS RUN)
SQUARE THRU THREE HANDS AND THEN TRADE BY
DO SA DO GET AROUND THE CORNER ONE
SWING THRU, THE BOYS TRADE, TURN THRU & THEN
LEFT ALLEMANDE YOU PROMENADE HER HOME.
IT TAKES A SPECIAL BREED TO BE A TRUCK DRIVING MAN
AND A STEADY HAND TO PULL THAT LOAD BEHIND.

SHORT TAG. BOW TO THE PARTNER, THAT'S ALL.

SALUBRITY SERIES II



Salubrity (sal*i*·briti). [ad. L. *salubritas*, f. *salubri-s* SALUBRIOUS.]

1. The quality of being salubrious or healthful. a. Of the air, a country, etc.

1432–50 tr. *Higden* (Rolls) I. 75 Paradise..hath salubrite [orig. *Habet enim salubritatem*] and wholsomnesse. **1604** R. CAWDREY *Table Alph.*, *Salubritie*, wholesomeness. **1685** BOYLE *(title)* An Experimental Discourse of some unheeded Causes of the Insalubrity and Salubrity of the Air. **1767** *Byron's Voy. rd. World* 57 The salubrity of the air had a surprizing effect in strengthening both the appetite and digestion. **1799** *Monthly Rev.* XXX. 400 In many instances, salubrity will be promoted by inclosures. **1870** YEATS *Nat. Ilist. Comm.* I. ii. 12 Penzance and Torquay, in mildness and salubrity, resemble Madeira. **1876** A. J. EVANS *Through Bosnia* ii. 73 This decrease of salubrity is attributed..to the great destruction of forests.

† b. Of food, etc.: Wholesomeness. *Obs. rare.*

1620 VENNER *Via Recta* iii. 69 The heart of a fat Calfe is for pleasantnes of taste,..and salubrity of iuyce, the best. **1733** TULL *Horse-hoeing Husb.* v. (Dublin) 41 What can say then to the Salubrity of those Roots themselves..up and fatten'd amongst these Toads and Corrupti..

fig. Obs.

...his Maj. late Answ. & Exp...

...and salubrity of th...

Saluc, ...

|| Saludaco... ...STATOR.

1685 EVELYN *Diary* 16 Sept.

† **Salue**, *sb. Obs. rare.* Also salew. [a. OF. *salu* (in mod. Fr. written *salut*: see SALUTE *sb.*1) = Sp. *saludo*, It. *saluto*, a Com. Rom. vlb. sb. f. *salutare* SALUTE *v.*] A salutation.

...Hubbard *Narrative* I In the..salubri... most resembling the Country from whence ...ed its appellation. **1790** BURKE *Fr. Rev.* 238 Does ...e sweat of the mason and carpenter..flow as pleasant... and as salubriously, in the construction and repair of the majestic edifices of religion, as in the painted booths and sordid sties of vice and luxury. **1888** *Schaff's Encycl. Relig. Knowl.* 1391 The salubriousness of their climate.

...*sb.*1 I. ...Salt, or salti..salsus. **1563** ...*Art Garden.* II. liv. (1608) 133 Infused in warm ap... ...lty water for a season. **1634** SIR T. HERBERT *Trav.* ...nd and salty Desarts. **1657** TOMLINSON *Renou's* ...I Any convenient humour, whether bitter, acerb... ...hy. **1670** W. SIMPSON *Hydrol. Ess.* 59 This y... ...lty liquor. **1860** R.C.A. PRIOR *Danish Ball.* ...g over the salty sea. **1872** J. HATTON *Vall...* ...27, I smell the salty breath of the wind... ...mphony* 222 Her eyes with salty tear... ...T. PASK *Eyes Thames* 49 From this s... ...ade the best Portland cement.

† **2.** Consisting of salt. *Obs.* r... ...65

1605 WILLET *Hexapla Gen.* 219 God ... ex-... ...die into a saltie piller. **1633** T. A... ...it. ...ot's wife] was turned into a mat... ...EEDHAM *Med. Medicinæ* 393 If the... ...avagant for want of the Spirit an...

3. Piquant; racy.

1866 *Athenæum* 10 Mar. 332... ...es the ...ancy is ...ooks more salty: and we must ...ot diminished by [etc.].

† **Sa·lty**, *a.*2 *Obs.* [f. S... + -Y.] Of a bitch: In heat.

1603 SIR C. HEYDON *Fud. Astr.* ...h..is 9. ...aies saltie, goeth 9. moneths v... ...helps 9. daies blind. **1796** Pe... ...ath her ...D.S.) *Salty*, of a bitch, when sh... ...I. 59

Saltyr, Salu: see SALTIRE, ...er heat.

† **Saluberrime**, *a. Obs.* ...*aluberrim-us*, superl. of *salub...* ...highly salubrious. L.

1509 WATSON *Ship of Fools* lx. (15... ...US.] ...ondes.., the which gothe beggynge ...me vnto me and I shall gyue you an...

Salubrify (sal*i*·brifei), *v. rare* ...*ri-s* (see next) + -FY.] *trans.* To rend...

1842 *Frnl. R. Agric. Soc.* III. II. 407 The ...ut from the subsoil those noxious ingredients ...nd salubrifies it to the depth of the drains.

Salubrious (sal*u*·bries), *a.* [f. L. *sa...* ...f. *salu-s* health) + -ous.] Favourable or ...lucive to health.

a. Of food, medicine, etc. Now *rare.*

1547 BOORDE *Brev. Health* 121 b, I myghte here shewe of ...any salubriouse medecines. **1667** FLAVEL *Saint Indeed* (1754) 121 The Unicorn's horn..in the Apothecaries shop, ...here it is made salubrious or medicinal. **1709** W. KING *Art of Love* VIII. 1065 Give the salubrious draughts with ...our own hand; Persuasion has the force of a command. **1748** *Anson's Voy.* II. viii. 220 A species of food so very ...alatable and salubrious as turtle. **1842** A. COMBE *Physiol. Digestion* ed. 4) 341 The more slowly they [ices] are eaten, ...e more refreshing and salubrious will they become. **1871** ...

e. *transf.* and *fig.*

1659 HAMMOND *On Ps.* xcvii. 485 Dispensed by the divine providence for many salubrious and beneficial ends. **1737** THOMSON *To Mem. Ld. Talbot* 147 In Senates, He to Freedom firm, ...lubrious Laws. *a* **1780** H... ...heart] be ...ons

...riously *adv.*; Salu...

(AL)UMIN(IUM). Salicylate of aluminium used in nose and throat diseases. **1897** in *Syd. Soc. Lex.*

Salure, variant of SALER, salt-cellar.

† **Salus**, *sb. Obs.* Also saluz. [Perh. a. early OF. *saluz*, *salus*, subj.-case sing. or obj.-case pl. of *salu*: see SALUE *sb.*] A salutation.

a **1225** *Ancr. R.* 388 And wrot mid his owune blode saluz his leofmon, of luue gretunge. *a* **1400–50** *Alexander* 4647 (Alexander..salus & ioye. *c* **1400** *Destr. Troy* 3640 Let ...l to hom salus solemli by letre, Praiand hom..To ...n hast our harmys to venge. *c* **1450** *St. Cuthbert* ...23 Pe schipmen wendys to be priour, And hayslid ...our, he said saluz..agayne. *c* **1475** *Partenay* 896 ...luz yilding ryght goodly Vnto euery man.

...*Sc.* and *north. Obs.* Also 5 salose, ...[f. prec. sb.] *trans.* = SALUTE *v.* ...*bl. sb.*, greeting.

...IV. 509 Than went thai to the kyng ...it full curtasly. *c* **1440** *Gesta Rem.* ...id so she come to him, and worship- 593 ... **1450** *St. Cuthbert* (Surtees) 3419 ...hyght. *c* **1470** HENRY *Wallace* x. ...t boustous and thrawin. *c* **1500** **1500–...** ...salosing, nor the, Ne rak I nocht full m... ...i. 18 With notis glaid..This joy- 149 M... ...he day. **1528** LYNDESAY *Dreme* ... Did salus me, with benyng contynu... ...N *Livy* I. vii. (S.T.S.) I. 41 And Inc... ...anent pepil salust him as king and fade... ...ete. *Ibid.* xviii. 105 Scho..was be first ... **1560** ROLLAND *Crt. Venus* I. 290 Grei... ...etingis full of gloir. *Ibid.* II. 37 [He] salu... ...wayis anone. *absol.* ...*ace* v. 576 Quhen Wallace saw that tha... ...Than did he nocht but salust curtasle...

...LUTE *sb.*2 *Obs.* ...of SALUE *v. Obs.*

Salu... ...*bs. rare.* Forms: 5 saluter, Sal... ...*salutaire*, ad. L. *salutaris* ...ary.

† ...*ucioun* 1234 And marie wombe flovred ...t saluter to mankynde. **1593** A. HUME 6... ...*v.* in *Poems*, etc. (S.T.S.) App. A. 108 ...ealed, by the application of salutaire medi- ...J. HAMILTON *Facile Traietise* Ep. Ded. 3 ...n of dissuait people in maters of religion, to ...of Christs halie Catholik kirk. ...æ·liutarili), *adv.* [f. SALUTARY ...salutary manner.

...*Prymer of Salysbury use* 27 b. The ...utly and salutarily. **1846** in WOR- CESTER (C... **1861** SALA *Dutch Pict.* xii. 175 Very many ...lutarily scourged by the parish constable. ...*ecycl. Relig. Knowl.* 1275 [Lanfranc] says ...nworthily partake..receive the essence of the ...of Christ, without, how- ever, being salutarily

Salutariness ... [f. SALUTARY *a.* + -NESS] The p... ...g salutary.

1727 BAILEY vol. II. 1... ...*tariness*, whol-

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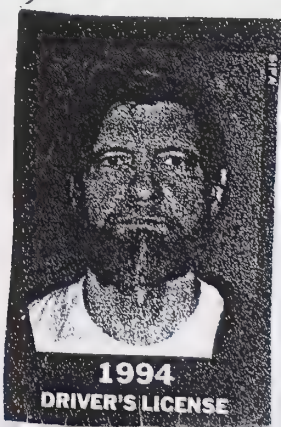

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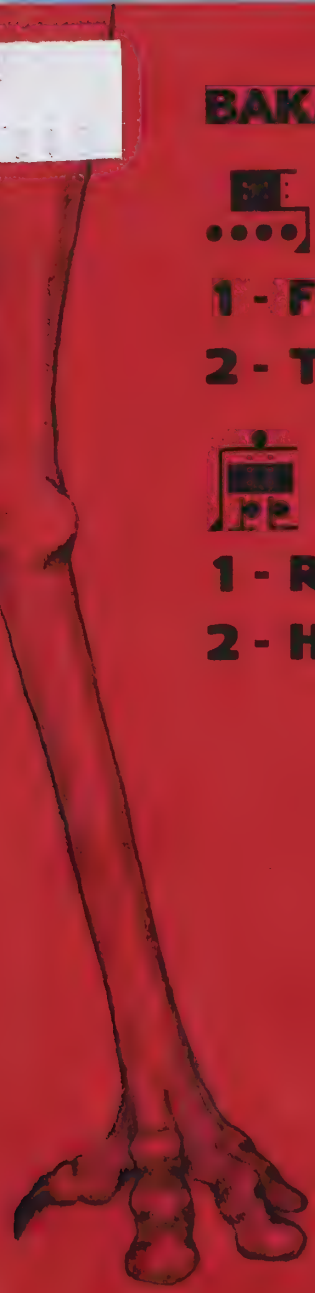

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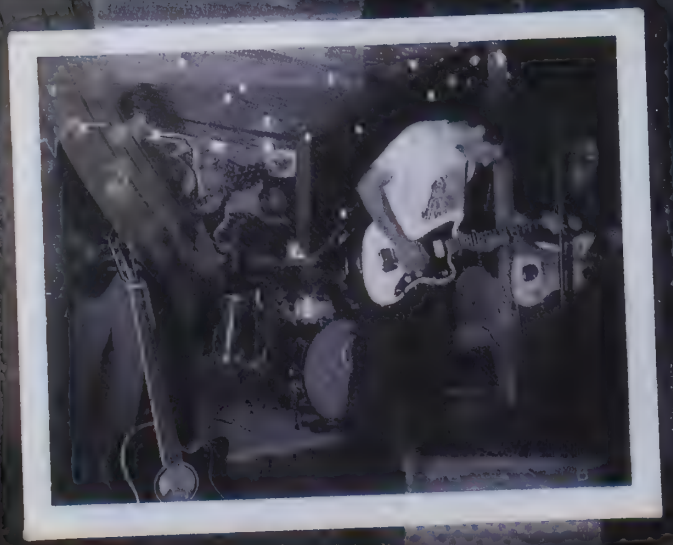

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ディスコお富さん……山崎　正：作詞，渡久地政信：作曲，上田　力：編曲（3:23）
ディスコお富さん（カラ・オケ）……渡久地政信：作曲，上田　力：編曲（3:23）

エボニー・ウェッブ／EBONEE-WEBB

映画『サタデイナイト・フィーバー』『T・G・I・F』のビッグ・ヒットによりディスコ・ミュージックは今や若者の生活空間には欠かすことのできないものになってきました。

さて、そんな〝ディスコ・ブーム〟の真只中に突然とびこんできたのがこの〝ディスコお富さん〟です。

原曲はもちろん春日八郎の歌ったあの有名な〝お富さん〟。

ディスコ・ミュージックと流行歌を結びつけてみようというユニークかつ大胆な発想も、日本のトップ・アレンジャー、上田力氏の抜群のアレンジによって超一級のディスコ・サウンドになってここに実現したのです。

演奏している〝エボニー・ウェッブ〟は、日本ではまだなじみの薄いグループかもしれません。でもディスコ・ピープルの間では、メンフィスの本格的なソウル・グループとして定評ある連中です。

このレコードは、彼等の2度目の来日（赤坂「ムゲン」の出演）のチャンスをとらえて制作されました。

簡単にメンバーを紹介しましょう。

- マイケル・ウィンストン（リーダー、サックス）
- トーマス・ブラウン（リード・ギター）
- グレゴリー・デーヴィス（キーボード）
- ドナルド・ロビー（ドラムス）
- グリン・フラワー（ベース）
- パトリシア・ヘンダーソン（キーボード）
- チャールス・リギングスJr.（コンガ&パーカッション）

リード・ヴォーカルを担当しているこのグループの紅一点、パトリシアのキュートなヴォーカル。強烈で歯切れのいいリズム陣。

数あるディスコ・ミュージックの中でズバ抜けた企画のユニークさと本物のディスコ・サウンズでこの〝ディスコお富さん〟は、大きな話題を呼ぶに違いありません。

■ディスコお富さん

粋な黒塀　見越しの松に
仇な姿の　洗い髪
死んだ筈だよ　お富さん
生きていたとは　お釈迦さまでも
知らぬ仏の　お富さん
エーサオー　玄治店

過ぎた昔を　恨むじゃないが
風も泌みるよ　傷の跡
久しぶりだな　お富さん
今じゃ呼び名も　切られの与三よ
これで一分じゃ　お富さん
エーサオー　すまされめえ

かけちゃいけない　他人の花に
情かけたが　身のさだめ
愚痴はよそうぜ　お富さん
せめて今夜は　さしつさされつ
飲んで明かそよ　お富さん
エーサオー　茶わん酒

●LPのご紹介〈レコード番号 GP644〉
ディスコお富さん／エボニー・ウェッブ

ロコモーション
太陽のあたる場所
ストップ・ザ・ミュージック
ウシュカ・ダラ
悲しき雨音
ディスコお富さん
ミスター・チョッパー・ベースマン
涙の口づけ
フジヤマ・ママ
ラスト・ダンスは私に

CM-178／45r.p.m.　発売元・キングレコード株式会社

★レコードから無断でテープその他に録音することは法律で禁じられています　℗'78・11

Songs of Troy

TOMMY WALKER

and his

TROJANAIRES

ALL HAIL

FIGHT ON

CARRY ON

SONG OF TROY

CARDINAL AND GOLD

TROJAN WARRIORS CHARGE

TROJAN MARCHING SONG

WATCH THE TROJANS ROLL

UNIVERSITY OF

SOUTHERN CALIFORNIA

This Album Created for the General Alumni Association of the University of Southern California by Milmark of Hollywood.

MERRY GO ROUND OF LOVE

CALLER: FRANK LANE
MUSIC: BLUE STAR RHYTHMAIRES
RECORD: DANCE RANCH #630

INTRO: BREAK: ENDING:

HEY CIRCLE LEFT ON THE MERRY GO ROUND, THE MERRY GO ROUND OF LOVE
ROUND AND ROUND ON THE MERRY GO ROUND, FIND A TRUE LOVE SURE IS TOUGH
DO AN ALLEMANDE LEFT YOUR CORNER RUN HOME DO A DO SI DO
NOW BOYS STAR BY THE LEFT ONCE AROUND YOU KNOW
HEY TURN YOUR PARTNER BY THE RIGHT AND YOU GO LEFT ALLEMANDE
COME ON HOME AND SWING AND WHIRL AND PROMENADE THE LAND
SOME PEOPLE FALLING OFF, SOME ARE GETTING ON, SOME ARE GETTING READY TO JUMP
HERE WE GO ROUND THE MERRY GO ROUND, THE MERRY GO ROUND OF LOVE

FIGURE:

WHY ONE AND THREE YOU SQUARE THRU, AND YOU COUNT FOUR HANDS YOU KNOW
WHEN YOU SEE THE CORNER GIRL, DO A LITTLE DO SI DO
SWING THRU AND NOW BOYS RUN TO THE RIGHT
TAG THE LINE AND WHEN YOU'RE THERE , LETS CLOVER LEAF TONIGHT
OH GIRLS SQUARE THRU, GO THREE HANDS AROUND
SWING THAT CORNER LADY PROMENADE HER ON THE MERRY GO ROUND
SOME PEOPLE FALLING OFF, SOME ARE GETTING ON, SOME ARE GETTING READY TO JUMP
HERE WE GO ROUND THE MERRY GO ROUND, THE MERRY GO ROUND OF LOVE

CIRCLE LEFT, I JUST GOT OFF THAT MERRY GO ROUND, MY HEART WAS STARTING TO MEND
THE LAST RIDE I HAD WAS AWFULLY BAD, I SWORE I'D NEVER DO IT AGAIN

CIRCLE LEFT: HOW LONG WILL I RIDE THE MERRY GO ROUND
HOW LONG WILL IT BE THIS WAY
HOW MANY TIMES WILL I GO RUNNING ROUND TILL I FIND A GIRL WHO WILL STAY

THEN I MET A LITTLE GIRL SHE GAVE ME A WHIRL AND I'M OFF FOR ANOTHER RIDE
I GUESS I'LL BE RIDING THE MERRY GO ROUND UNTIL THE DAY I DIE

EACH TIME I THINK ABOUT A TRUE LOVE, AND MY RIDING DAYS ARE DONE
ALONG COMES A MAN, TAKES HER BY THE HAND, AND I'M BACK WHERE I STARTED FROM

TAG: ROUND AND ROUND ON THE MERRY GO ROUND, BACK WHERE I STARTED FROM.

A AND F MUSIC INC.
7677 BRIGHTWOOD DRIVE
LAS VEGAS, NV 89123
1-800-851-6203

FOUR LEAF CLOVER

MGR 2431

LOOKING OVER THE 4 LEAF CLOVER
Called by: Bill Peterson, 2403 Beach Road,
Walled Lake, Mich.48390 248 668 9494

Break

(SIDES FACE, GRAND SQUARE)
I'M LOOKING OVER A FOUR LEAF CLOVER
THAT I OVERLOOKED BEFORE
ONE IS THE SUNSHINE, THE OTHER THE RAIN
THIRD IS THE FLOWERS THAT ...ALLEMANDE LEFT & WEAVE
NO NEED EXPLAINING THE ONE REMAINING
DO SA DO AND PROMENADE
I'M LOOKING OVER A FOUR LEAF CLOVER
THAT I OVERLOOKED BEFORE

Figure

HEADS PROMENADE, HALFWAY ROUND NOW
DOWN THE CENTER AND SQUARE THRU FOUR
FOUR HANDS AND THEN SWING THRU
BOYS RUN. COUPLES CIRCULATE
HALF TAG AND SCOOT BACK
SWING THE CORNER, KEEP HER AND PROMENADE
I'M LOOKING OVER A FOUR LEAF CLOVER
THAT I OVERLOOKED BEFORE

Sequence: BREAK; FIG TWICE (heads); BREAK; FIG TWICE (sides); BREAK

BALANCE RECORDS

COMING ROUND THE MOUNTAIN

By Ed Gilmore, Yucaipa, California

RECORD: BALANCE #401

INTRODUCTION AND MIDDLE BREAK

ALLEMANDE LEFT THE CORNER LADY, DO A GRAND OLD RIGHT AND LEFT

SHE'LL BE COMING ROUND THE MOUNTAIN WHEN SHE COMES

DOS A DOS YOUR LADY FAIR AND PROMENADE AROUND THE SQUARE

WE'LL PROMENADE THE MOUNTAIN WHEN SHE COMES

FIGURE

NOW THE SIDE TWO LADIES CHAIN ACROSS AND COUPLES ONE AND THREE

SQUARE THROUGH GO ALL THE WAY AROUND

WITH THE SIDES YOU CIRCLE UP FOUR, HEAD GENTS BREAK AND MAKE A LINE

THEN GO FORWARD EIGHT AND COME ON BACK (SLIDE THROUGH)

EIGHT CHAIN TWO, WALK BY THE NEXT ONE THERE

SWING THE NEXT ONE ROUND AND PROMENADE

SHE'LL BE DRIVING SIX WHITE HORSES, SHE'LL BE DRIVING SIX WHITE HORSES

SHE'LL BE DRIVING SIX WHITE HORSES WHEN SHE COMES

Call Figure twice for heads, repeat Intro. Call figure twice for Sides then use the following closer.

LAST CHORUS

ALLEMANDE LEFT THE CORNER LADY, DO A GRAND OLD RIGHT AND LEFT

SHE'LL BE COMING ROUND THE MOUNTAIN WHEN SHE COMES

PROMENADE YOUR LADY FAIR, YOU PROMENADE AROUND THE SQUARE

JUST BOW TO YOUR PARTNER WHEN YOU'RE THERE

PROMENADE LINES

WE'LL ALL GO DOWN TO MEET HER

WE'LL KILL THE OLD RED ROOSTER

WE'LL FEED HER CHICKEN AND DUMPLINGS

POST OFFICE BOX 64343 • LOS ANGELES, CALIFORNIA 90064 • (213) 475-3642

Printed in U.S.A.

Side A
33 rpm
ELEANOR

Side B
33 rpm
SPLINTER

GRENN, INC.
CALLER Q
P.O. BOX 16, BATH, O.
45 rpm
25295-A
4023-32A
Square Dance By:
Skip Smith
SWEETHEART TREE
(instrumental)
Music: Russal's Men

GRENN, Inc.
CALLER
P.O. Box 16, Bath, O.
45 rpm
25295-A
4023-32A
Square Dance By:
Skip Smith
SWEETHEART TREE
(instrumental)
Music: Russal's Men

GRENN, INC.
P.O. BOX 16, BATH, O.
CALLER
45rpm
25295-B
4023-32B
Square Dance By:
Skip Smith
SWEETHEART TREE
Caller: Skip Smith
Music: Russal's Men

on top of the house

1 clip

horn

more

2

the calming magic
of wood smoke

PAULA
Records

℗ 1976
PAULA RECORDS
STEREO
45 RPM
P - 386
Side A
Time: 2:55

Mardoc Music/(BMI)/
Aldo Silvestri/(BMI)/
Producer:
Martin Silvestri
Executive Producer:
Aldo Silvestri

LIBERTY BELL SONG

(M. Silvestri - M. Myers)
(BMI) (BMI)

The Philadelphia Spirit

2936 E. Victoria St. - Phila., PA - 19134

PAULA

Records

℗ 1976
PAULA RECORDS
STEREO
45 RPM
P - 386
Side B
Time: 3:13

Mardoc Music/(BMI)/
Aldo Silvestri/(BMI)/
Producer:
Martin Silvestri
Executive Producer:
Aldo Silvestri

COME HOME AMERICA

(M. Silvestri)
(BMI)

The Philadelphia Spirit

2935 E. Victoria St. - Phila., PA - 19134

I'M GONNA TAKE IT AND
MAKE IT PUT NOT
LARGE

BETTER

FF AIRPORT

①

WIDE & LOW

FATTI i FATTI TUOI!
PRODUCT 5
45 RPM
BETTER
②
THEE GENERIC
LABEL
FF AIRPORT
DR. BACKNDT
FORTH

Eraserhood Sound

EHS 113-A
45 RPM
MONO

Al Ham's

MOVE CLOSER TO YOUR WORLD

2:01

(A. HAM, W. LISS)

© ERASERHOOD SOUND, 2025 421 N. 7TH STREET PHILADELPHIA, PA 19123

Eraserhood Sound

EHS 113-B
45 RPM
MONO

Al Ham's

MOVE CLOSER TO YOUR WORLD
(RIVIERA VERSION) 2:11

(A. HAM, W. LISS)

MOVE CLOSER TO YOUR WORLD
(CHAMBER VERSION) 1:24

(A. HAM, W. LISS)

© ERASERHOOD SOUND, 2025 421 N. 7TH STREET PHILADELPHIA, PA 19123

The Oceans of MR. WORLD*

33 1/3 RPM

G0124-4
ZCTV-104190

Vol. 4
Side 1

*Trademark

COPYRIGHT, 1965

HIGH FIDELITY RECORDING

MADE IN U.S.A.

REPLOGLE GLOBES, INC., CHICAGO

The Oceans of MR. WORLD*

33 1/3 RPM

GO124-4
ZCTV-104191

Vol. 4
Side 2

*Trademark

COPYRIGHT, 1965

HIGH FIDELITY RECORDING

MADE IN U.S.A.

REPLOGLE GLOBES, INC., CHICAGO

MANUFACTURED IN THE UNITED STATES OF AMERICA

C L C

COVENANT LIFE CURRICULUM

THE CUP OF TEA

(PART 1)

8457 SIDE 1

from "Ten Open Doors"
by Gertrude Jenness Rinden
used by permission of
Friendship Press

33⅓ RPM

Produced by TRAV

PRODUCT OF AMERICOM CORP., N.Y.C.

MANUFACTURED IN THE UNITED STATES OF AMERICA

C L C

COVENANT LIFE CURRICULUM

THE CUP OF TEA
(CONCLUSION)

8457

SIDE 2

from "Ten Open Doors"
by Gertrude Jenness Rinden
used by permission of
Friendship Press

33⅓ RPM

Produced by TRAV

PRODUCT OF AMERICOM CORP., N. Y. C.

Scholastic Records®

CITY MOUSE-COUNTRY MOUSE

and two more mouse tales from Aesop

Side 1
SCC 1690 A

33⅓ rpm
playing time: 3:35

City Mouse-Country Mouse

Narrated by Eric Berger

Produced and directed by Robert Mack

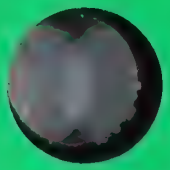
℗ 1973 Scholastic Magazines, Inc.

Scholastic Records®

CITY MOUSE-COUNTRY MOUSE

and two more mouse tales from Aesop (cont.)

Side 2
SCC 1690 B



33⅓ rpm

Band 1. The Lion and the Mouse (3:06)
Band 2. Belling the Cat (2:43)

Narrated by Eric Berger
Produced and directed by Robert Mack

℗ 1973 Scholastic Magazines, Inc.

MADE IN ENGLAND
LONDON
EXTENDED PLAY
ffrr
full frequency
range recording
45 RPM
REP.8006
HUNGARIAN DANCE NO. 1 IN G MINOR
(Brahms)
SLAVONIC DANCE NO. 3 IN A FLAT
(Dvorak)
CLEMENS KRAUSS conducting
THE LONDON SYMPHONY
ORCHESTRA
UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

MADE IN ENGLAND
LONDON
EXTENDED PLAY
ffrr
full frequency
range recording
45 RPM
REP.8006
HUNGARIAN DANCE NO. 3 IN F MAJOR
(Brahms)
SLAVONIC DANCE NO. 8 IN G MINOR
(Dvorak)
CLEMENS KRAUSS conducting
THE LONDON SYMPHONY
ORCHESTRA
UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

DISTRIBUTED BY MERRBACH RECORD SERVICE
HOUSTON, TEXAS
Bogan
For SQUARE Dancing
BO-1255-A
Singing Call
Called
SWEET MARIA
Time 3:42 - Tempo 130 - Key C
Caller: WAYNE BALDWIN
THE BLUE STAR RHYTHMAIRES
LH-10769

DISTRIBUTED BY MERRBACH RECORD SERVICE
HOUSTON, TEXAS
Bogan
For
SQUARE
Dancing
BO-1255-B
Singing Call
Instrumental
SWEET MARIA
Time 3:42 - Tempo 130 - Key C
THE BLUE STAR
RHYTHMAIRES
LH-10770

FRONTIER
INT'N FOLK MUSIC
SFI 10019
JPL 217972 A
+ML+
Suisa
45 RPM
Stéréo compatible
1972
Produced by
J. P. Louvin
ROSE DES ALPES
(Trad.) 1'40
Orchestre folklorique
AU BON VIEUX TEMPS
MADE IN FRANCE
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFOMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

FRONTIER
INT'N FOLK MUSIC
SFI 10019
JPL 217972 B
+ML+
Suisa
45 RPM
Stéréo compatible
1972
Produced by
J. P. Louvin
SIROES EN FETE
(G. Rouiller) 2'03
Orchestre folklorique
AU BON VIEUX TEMPS
MADE IN FRANCE
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFOMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

EX 1101A

© 1982 Excalibur Records

produced by
Kit Thomas

BORN AMONG THE LION

(Patrick Alger)

Rachel Faro

EX 1101B

© 1982 Excalibur Records

produced by
Kit Thomas

RIVER ROCKS

(Rachel Faro)

Rachel Faro

PRIDE
Side One
45 RPM
2:35
002
STEREO
ASCAP
Pub. By:
Recording
& Pub., Inc.
BORN LOSER
(That's Me)
DAN MARSHALL
ECORDING & PUBLISHING, INC
COLUMBUS, OHIO 43202

PRIDE-O-TR
Side Two
45 RPM
2:30
002
STEREO
ASCAP
Pub. By:
Recording
& Pub., Inc.
LESSON FROM A ROSE
DAN MARSHALL
RECORDING & PUBLISHING, INC
COLUMBUS, OHIO 43202

TRADE MARKS REGISTERED RADIO CORPORATION OF AMERICA—MARCAS REGISTRADAS
RCA VICTOR
BLUEBIRD CHILDREN'S RECORDS
45 RPM
45 RPM
WBY-78
(J1CW-0288)
HIGH FIDELITY
RCA
"HIS MASTER'S VOICE"
STAND UP, STAND UP FOR UNCLE SAM
(The History Song)
(William H. Davis)
SHELBY DAVIS
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J.
MADE IN U.S.A.

TRADE MARKS REGISTERED RADIO CORPORATION OF AMERICA—MARCAS REGISTRADAS
RCA VICTOR
BLUEBIRD CHILDREN'S RECORDS
45 RPM
45 RPM
WBY-78
(J1CW-2996)
I AM AN AMERICAN
(Schuster-Cunningham-Whitcup)
GRAY GORDON
AND HIS TIC-TOC RHYTHM
Vocal: Meredith Blake
Art Perry and Cho.
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J.
MADE IN U.S.A.

—DEVICE OF LION'S HEAD— PAT. OFF.

G. M. WARDLAW
71 Melrose Avenue
San Francisco 12, California

M-G-M

EXTENDED
PLAY
45 R.P.M.

X1393
57-EP-63

1. THE ROSE TATTOO
(Paramount Film "The Rose Tattoo")
(Warren-Brooks)
2. GINA (From "Ca Va Barder")
(Davis-Rouzand)
LEROY HOLMES, HIS ORCHESTRA And CHORUS

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M-G-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
EXTENDED
PLAY
45 R.P.M.
X1393
57-EP-64
1. ALL AT ONCE (Deja)
(Stern-Marnay-Cochran)
2. TELL MY LOVE
(From "Omar Khayyam")
(Young-Livingston-Evans)
LEROY HOLMES, HIS ORCHESTRA And CHORUS
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

RAPSÓDIA
45 EP
EPF 3666
FACE A
VIRA DE VIANA
(Popular)
TIRANA
(Popular)
GRUPO FOLCLÓRICO DAS LAVRADEIRAS
DA MEADELA — Viana do Castelo

RAPSÓDIA

45 EP

1973

EPF 5666

FACE A

VIRA DOS NAMORADOS
(Popular)
ROSINHA DO MEIO
(Popular)
GRUPO FOLCLÓRICO DAS LAVRADEIRAS
DA MEADELA — Viana do Castelo

Ofir
BIEM
45
rotações
Fabricado
em Portugal
AM 4.423
EAP 44.23-A
GRUPO FOLCLÓRICO DOS TRABALHADORES
DA CASA DO POVO DE FERMENTÕES
(Guimarães)
VAREIRA DE FERMENTÕES
(Popular)
TIRANA (Popular)
RES. OS DIREITOS DO PRÉD. FONOG. E DO PROPR. DA OBRA REG. É PROIBIDA A DUPLIC. EXEC. PÚBLICA E RADIODIF. DESTE DISCO

Ofir
BIEM
45
rotações
Fabricado
em Portugal
AM 4.423
EAP 44.23-B
GRUPO FOLCLÓRICO DOS TRABALHADORES
DA CASA DO POVO DE FERMENTÕES
(Guimarães)
CHULA (Popular)
VELHO (Popular)
RES. OS DIREITOS DO PROD. FONOG. E DO PROPR. DA OBRA REG. É PROIBIDA A DUPLIC. EXEC. PUBLICA E RADIODIF. DESTE DISCO

PASS IT ON

(Kurt Kaiser)
(Lexicon Music, Inc.-ASCAP-3:22)

STEREO
45 RPM
LS-618
(LS 1-618)
Side One

LIGHT

DINO

(as recorded on LS-5635-LP)
Arranged by Ralph Carmichael
Produced by Bill Cole

℗ 1974 LEXICON MUSIC, INC.

LEXICON MUSIC, INC. WACO, TEXAS

NEW WINE

(Keith Miller/Ralph Carmichael)
(Lexicon Music, Inc.-ASCAP-4:30)

STEREO
45 RPM
LS-618
(LS 2-618)
Side Two

LIGHT

DINO

(as recorded on LS-5635-LP)
Arranged by Ralph Carmichael
Produced by Bill Cole

℗ 1974 LEXICON MUSIC, INC.

LEXICON MUSIC, INC. WACO, TEXAS

KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG! · ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!

★ ★ ★

Calypso Time
with Big John Parry

594 002
A

ST 45
GEMA

Maria

3:40

K.: Big John & Floyd Today
Bearb.: Octav & Big John Parry,
T.: Big John Parry

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. · KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

★ ★ ★

Calypso Time with Big John Parry

594 002
B

ST 45
GEMA

Romeo

2:50

K.: Lord Kitchner,
Bearb.: Octav & Big John Parry,
T.: Big John Parry

TRUCKSTOP

Truck101

©1999

SIDE A

Flip and Fuck

(M. Marque)

Matt Marque

Truck101

©1999

SIDE B

Nilatir

(M. Marque)

Matt Marque

PLATINUM RECORDS INC.
PR-1
(1011-A)
Arc Music
Corp. (BMI)
Time: 4:22
Produced by
Frank Touch/
Gary Thurlow
for Platinum
Productions
6363 Sunset Blvd.
Hollywood, Ca.
90028
SINCERELY
(Harvey Fuqua/Alan Freed)
HEATHER
℗ 1981 Platinum Records, Inc.

PLATINUM RECORDS INC.
PR-1
(1012-B)
Saving Grace
Music (BMI)
Time: 3:53
Produced by
Frank Touch/
Gary Thurlow
for Platinum
Productions
6363 Sunset Blvd.
Hollywood, Ca.
90028
I'M GONNA MISS YOU
(Paul Nicodemus)
HEATHER
℗ 1981 Platinum Records, Inc.

THUNDERBIRD RECORDS INC.

SIDE 1
Time 3:38
Arranged By
Otis Forrest

TB 137
Produced By
Mick Howard
(SoN 124261)

SQUARE DANCE BOOGIE

Called By

HAROLD THOMAS

Music by THE THUNDERBIRDS

Thunderbird Records P.O. Box 3745 Greenville, S.C. 29608

THUNDERBIRD RECORDS INC.

SIDE 2
Time 3:38
Arranged By
Otis Forrest

TB 137
Produced By
Mick Howard
(SoN 124262)

SQUARE DANCE BOOGIE

INSTRUMENTAL

Music By

THE THUNDERBIRDS

Thunderbird Records P.O. Box 3745 Greenville, S.C. 29608

RANCH HOUSE
RECORDS
RH 201A
(NR6245-1)
Called by
Darryl
McMillan
Time 3:30
MOVIN' ON
Music by
THE
RANCH HANDS
Dist. by Ranch House Records, Darryl L. McMillan, 2439 E. 17th St., Panama City, Fla. 32401

RANCH HOUSE

RECORDS

RH 201B
(NR6245-2)

Instrumental
Time 3:30

MOVIN' ON

Music by
THE
RANCH HANDS

Dist. by Ranch House Records, Darryl L. McMillan, 2439 E. 17th St., Panama City, Fla. 32401

SALUBRITY II:

THIRTY 30 SECOND PSA's PRODUCED BY THE SEVENTH-DAY ADVENTISTS

Drug Abuse

SP-1035
33⅓ RPM
SIDE A

- ☐ Was That Wrong?
- ☐ Unlocked Cabinet
- ☐ The Innocent Get Hurt
- ☐ Other People's Medicine
- ☐ When She Got Pregnant
- ☐ Keep Off The Grass

℗1984
MADE IN USA

SALUBRITY II:

THIRTY 30 SECOND PSA's PRODUCED BY THE SEVENTH-DAY ADVENTISTS

Drug Abuse

SP-1035
33⅓ RPM
SIDE B

- ☐ Chip Off the Old Block
- ☐ Saying No
- ☐ I Need Help
- ☐ Same Difference
- ☐ Mixing Prescriptions
- ☐ Scarred for Life

℗1984
MADE IN USA

'HALLELUJAH CHORUS'
(Handel-The Messiah)

SIDE ONE
NEC11171A

NEW ENGLAND CONSERVATORY SYMPHONY ORCHESTRA & CHORUS
Gunther Schuller, conducting

Record made available courtesy of the
Prudential Insurance Co. of America

'STILLE NACHT, HEILIGE NACHT'
('Silent Night, Holy Night')
(Franz Gruber, 1818,
'Original Orchestration')

SIDE TWO
NEC11171B

NEW ENGLAND CONSERVATORY SYMPHONY ORCHESTRA & CHORUS
Gunther Schuller, conducting

Record made available courtesy of the
Prudential Insurance Co. of America

SIDE 1

DECEPTACONS

BOOKING INFO
JASON (215) 321-4698

1. Capt'n America
2. Straight Edge
3. Illuminati

DECEPTACONS
1780 A NORTH DOVE RD.
YARDLEY, PA 19067

LEAPFROG

BOMBER ' BLOCK PROJECT

RESTRAINT

45 RPM
BAKAROCKS
1 - FOUKE
2 - Theme of BAKAROCKS

BAKAROCKS

1 - Rolling

2 - Here comes ma train (I gotta go)

45 RPM

Nicole Solomon
Starlet
play at
33 1/3 rpm
Side A:
Starlet
What Happened

Nicole Solomon
Starlet
Fringe
element
Side B:
Scare
No Title

GEE GONG GONG
DENNIS DAVIS
JEANNE
SHAKE IT TO THE BEAT
A-SIDE:

BILLY & JOE PSYCHOMIX
B-SIDE:

COLUMBIA
masterworks
45 RPM
SIDE 1
A-2038
(ZEP35520)
BIZET
L'ARLESIENNE SUITE NO. 1
(Beginning)
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY,
Cond.
"Columbia," "Masterworks," and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

COLUMBIA
masterworks
45 RPM
SIDE 2
A-2038
(ZEP35521)
BIZET
L'ARLESIENNE SUITE NO. 1
(Conclusion)
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY,
Cond.
"Columbia," "Masterworks," and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

SUN
GOLDEN TREASURE SERIES
GOLDEN TREASURE SERIES
Hi-Lo Music (BMI)
Time 2:25
SUN #1
7-25
"CRY, CRY, CRY"
(Johnny Cash)
JOHNNY CASH AND THE TENNESSEE TWO
First Released 6/21/55
Sun International Corp. - A Division of the Shelby Singleton Corp. - Nashville, U.S.A.

SUN
GOLDEN TREASURE SERIES
GOLDEN TREASURE SERIES
Hi-Lo Music
(BMI)
Time 2:10
SUN #1
7-60
"HEY PORTER"
(Johnny Cash)
JOHNNY CASH AND THE TENNESSEE TWO
First Released 6/21/55
Sun International Corp. - A Division of the Shelby Singleton Corp. - Nashville, U.S.A.

LAY BACK

レイ・バック

（ロス・マッコーリ作詞　つのだ☆ひろ作曲　JAP'S GAP'S編曲）

JAP'S GAP'S

歌）つのだ☆ひろ

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORIZED
PUBLIC PERFORMANCE BROADCASTING AND CUTTING OF THIS RECORD PROHIBITED MADE BY DISCO CO.,LTD TOKYO JAPAN
discomate
45 R.P.M
STEREO
DSF-202
(DSF-202-B)
℗8007
JASRAC
GETTING FREE
ゲッティング・フリー
（ロス・マッコーリ作詞　つのだ☆ひろ作曲　JAP'S GAP'S編曲）
JAP'S GAP'S
歌）つのだ☆ひろ

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED
SEVEN SEAS
45
r.p.m.
STEREO
MANUFACTURED BY KING
RECORD CO., LTD. TOKYO, JAPAN
Recorded by
KING, Japan
CM-178
(SIST 2222) S
℗ 1978
DISCO OTOMI SAN
ディスコ お富さん
(T. Yamazaki, M. Tokuchi)
EBONEE WEBB
〈3 : 23〉
UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

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SEVEN-SEAS
45
r.p.m.
STEREO
MANUFACTURED BY KING
RECORD CO., LTD. TOKYO, JAPAN
Recorded by
KING, Japan
CM-178
(SIST 2223) S
℗ 1978
DISCO OTOMISAN
ディスコ お富さん
(カラ・オケ)
(T. Yamazaki, M. Tokuchi)
EBONEE WEBB
〈3:23〉
UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

Pressed by the RCA Victor Division
of Radio Corporation of America
For The University Of Southern California's

SONGS of TROY

USC - 1
A Milmark
Production

45 RPM
Instrumentals
and Glee Club

FIGHT ON

TOMMY WALKER
and his
TROJANAIRES

E3CW-0579

Pressed by the RCA Victor Division
of Radio Corporation of America
For The University Of Southern California's
SONGS of TROY
USC - 2
A Milmark
Production
45 RPM
Instrumentals
and Glee Club
ALL HAIL
SONG OF TROY
TOMMY WALKER
and his
TROJANAIRES
E3CW-0580

Pressed by the RCA Victor Division
of Radio Corporation of America
For The University Of Southern California's

SONGS of TROY

USC - 3
A Milmark
Production

45 RPM
Instrumentals
and Glee Club

TROJAN MARCHING SONG
TROJAN WARRIORS CHARGE

TOMMY WALKER
and his
TROJANAIRES

E3CW-0581

Pressed by the RCA Victor Division
of Radio Corporation of America
For The University Of Southern California's

SONGS of TROY

USC - 4
A Milmark
Production

45 RPM
Instrumentals
and Glee Club

CARRY ON
CARDINAL AND GOLD
WATCH THE TROJANS ROLL

TOMMY WALKER
AND HIS TROJANAIRES

E3CW-0582

Dance Ranch
DR-630-A
LH-14030
Singing Call
Called
MERRY GO ROUND OF LOVE
Time 3:41 - Tempo 130 - Key Eb
Caller: FRANK LANE
THE BLUE STAR
RHYTHMAIRES
MERRBACH RECORD SERVICE

Dance Ranch
DR-630-B
LH-14031
Singing Call
Instrumental
MERRY GO ROUND OF LOVE
Time 3:41 - Tempo 130 - Key Eb
THE BLUE STAR
RHYTHMAIRES
MERRBACH RECORD SERVICE

MAC GREGOR
1-800-851-6203
2431
PRODUCED by
FRED BEEM
CALLS
FOUR LEAF CLOVER
called by
BILL PETERSON

MAC GREGOR
1-800-851-6203
2431
PRODUCED by
FRED BEEM
MUSIC
FOUR LEAF CLOVER
music by
FRANK MESSINA

balance
45 RPM
Square Dance
BAL 401A
Rel: 4/68
COMIN' ROUND THE MOUNTAIN
Instrumental
Dance by: Ed Gilmore
Yucaipa, Calif..

balance
45 RPM
Square Dance
BAL 401B
Rel: 4/68
COMIN' ROUND THE MOUNTAIN
Written and Called by:
ED GILMORE
Yucaipa, Calif.

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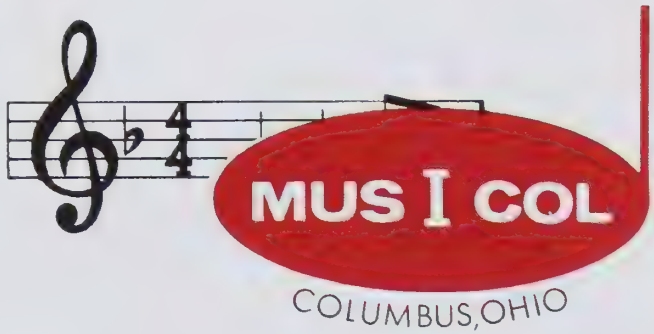
Produced by David Andrew Sitek

Scarlett Johansson

side A **FALLING DOWN**
(Tim Wells)
4:07

side B **YESTERDAY IS HERE**
(Tim Wells/Kathleen Brennan)
3:41

SIDE A



RECORD # _____

SIDE _____

TEST PRESSING

780 OAKLAND PARK AVE. • COLUMBUS, OH 43224 • 614-267-3133

UNITED CHURCH PRESS BOSTON - PHILADELPHIA

Side 1

THOUGHTS ON GROWING UP

A-V P 3 - 15

33 1/3 rpm LP

II LIVING WITH MY FAMILY

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UNITED CHURCH PRESS
BOSTON · PHILADELPHIA
Side 2
HOW TO
INTERVIEW CHILDREN
A-V P 3 - 15
33⅓ rpm LP
II PARENTS AND CHILDREN
Copyright © 1965, by the United Church Press. Printed in the United States of America. All rights reserved.

UNITED CHURCH PRESS BOSTON - PHILADELPHIA

Side 1

THOUGHTS ON GROWING UP

A-VP 3 . 15 33⅓ rpm LP

IV I'M A RESPONSIBLE PERSON

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UNITED CHURCH PRESS BOSTON - PHILADELPHIA

Side 2

HOW TO INTERVIEW CHILDREN

A-V P 3 - 15 33 1/3 rpm LP

IV DISCIPLINE AND LEARNING

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A LEARN-AT-HOME RECORD

SCHOOL CRAFT

LESSON 2

READING

33⅓ RPM
LONG PLAY

© ARTHUR SHIMKIN
ENTERPRISES INC.

Produced by
HUDSON PRODUCTIONS
Printed in U.S.A.

TIME 4:58

IR 1

SIDE 1

1
Introduction

2
Meet O and U
A IS ă AS IN
APPLE (SONG)

A LEARN-AT-HOME RECORD

LESSON 2

READING

33⅓ RPM
LONG PLAY

℗ ARTHUR SHIMKIN
ENTERPRISES INC.

Produced by
HUDSON PRODUCTIONS
Printed in U.S.A.

TIME 5:01

IIR2

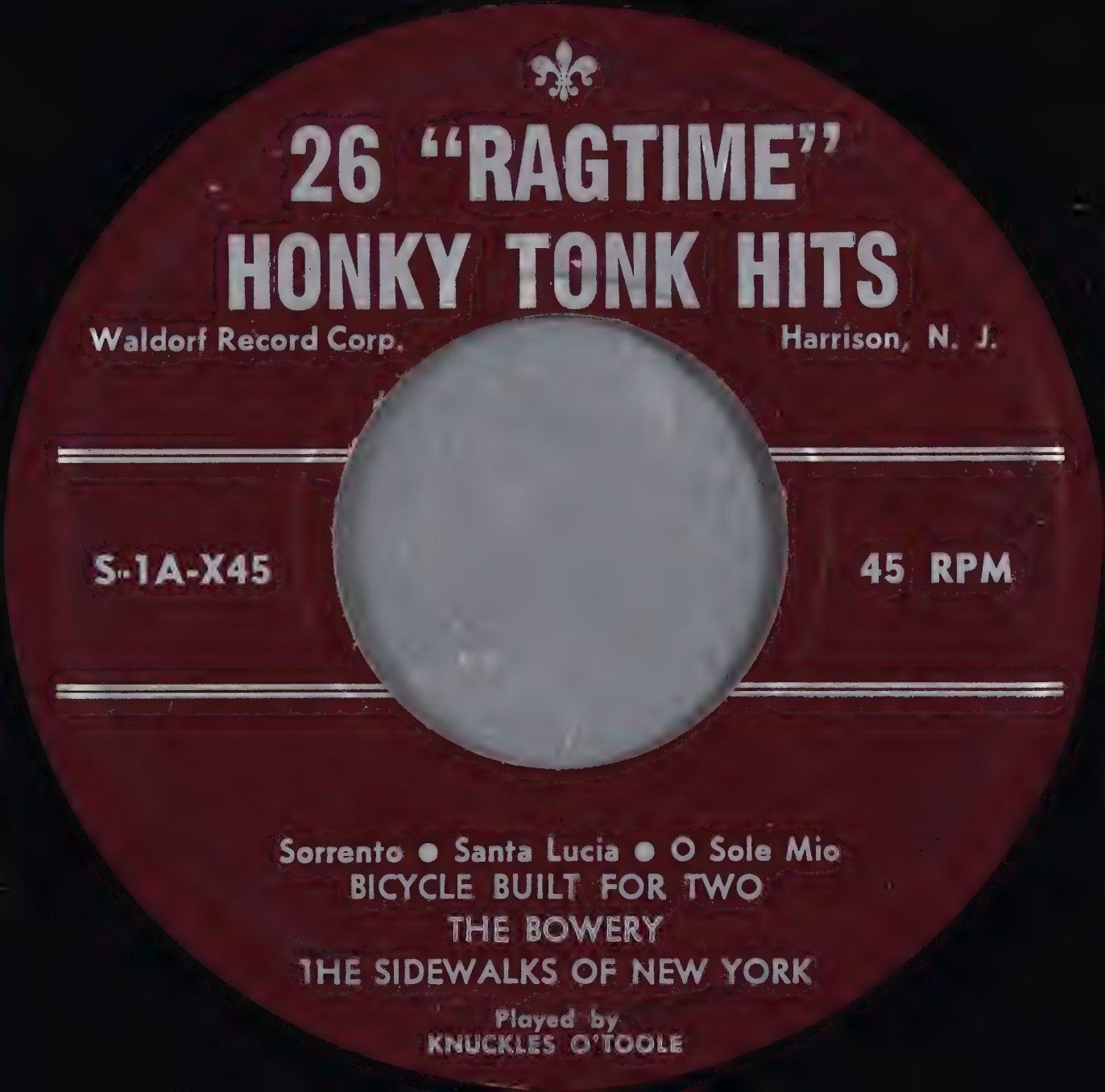
SIDE 2

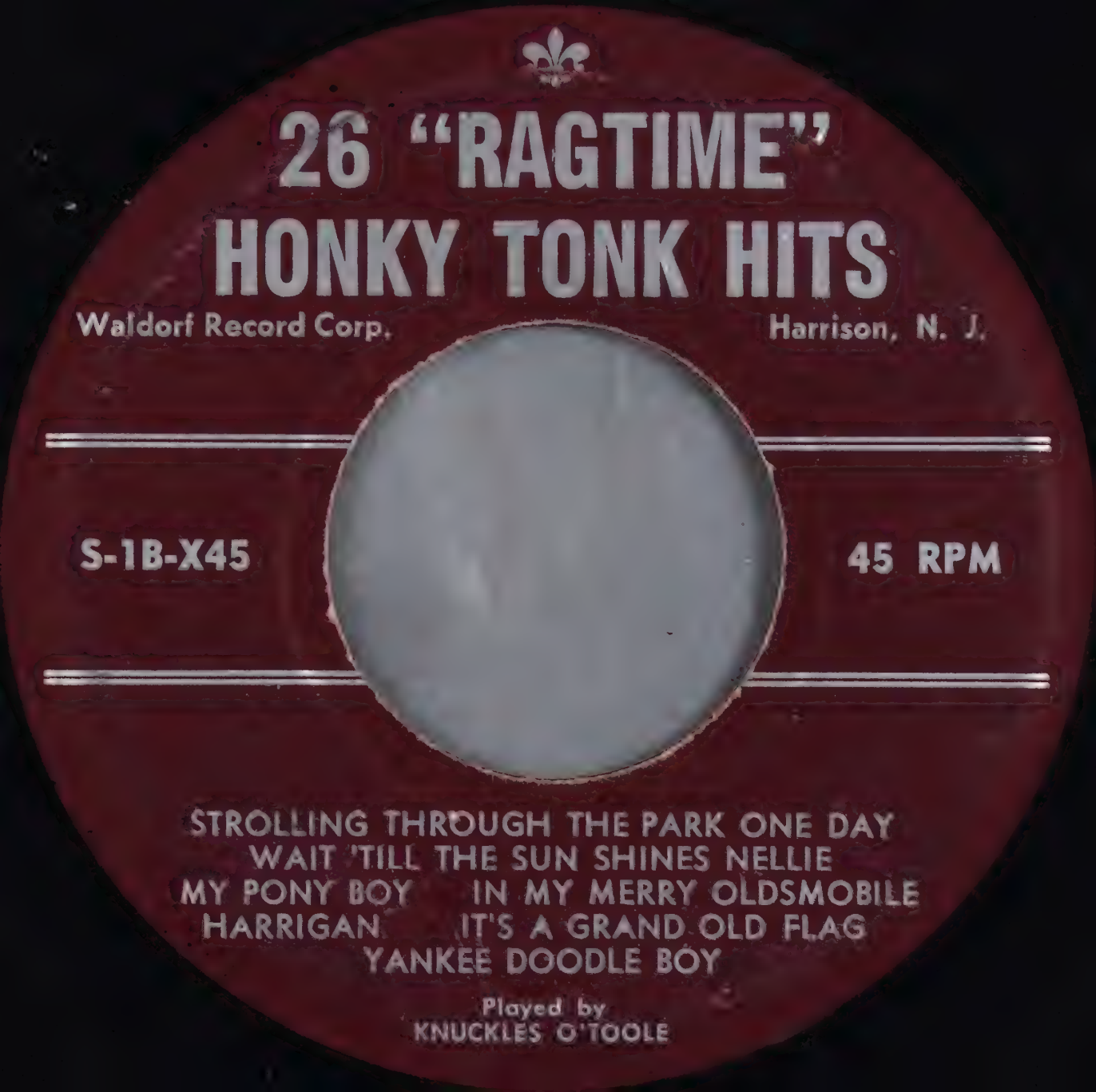
3
LETTER-TELL
(SONG)

4
Make-A-Word

5
Some Words
are Spies

6
Final
Instructions


26 "RAGTIME"
HONKY TONK HITS
Waldorf Record Corp.
Harrison, N. J.
S-1A-X45
45 RPM
Sorrento ● Santa Lucia ● O Sole Mio
BICYCLE BUILT FOR TWO
THE BOWERY
THE SIDEWALKS OF NEW YORK
Played by
KNUCKLES O'TOOLE


26 "RAGTIME"
HONKY TONK HITS
Waldorf Record Corp.
Harrison, N. J.
S-1B-X45
45 RPM
STROLLING THROUGH THE PARK ONE DAY
WAIT 'TILL THE SUN SHINES NELLIE
MY PONY BOY
IN MY MERRY OLDSMOBILE
HARRIGAN
IT'S A GRAND OLD FLAG
YANKEE DOODLE BOY
Played by
KNUCKLES O'TOOLE

SMILE

(Charles Chaplin-John Turner-Geoffrey Parsons)

Bourne Co.
(ASCAP)

25729
(119,581)

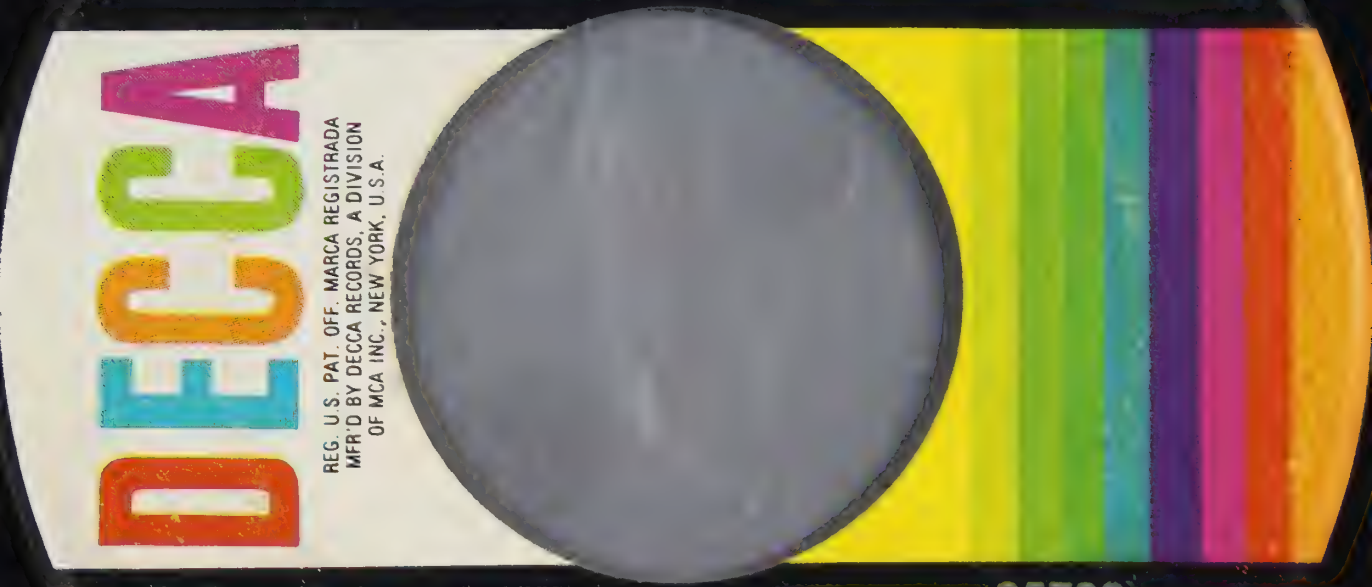
THE DUKES OF DIXIELAND

Instrumental

FROM DECCA ALBUM DL 4863
"COME TO THE CABARET"
PRODUCED BY HARRY MEYERSON
(2:24)

MORE AND MORE

(Tommye Karen-Rainey Robinson-Alan Reuss)



Sunbeam Music
Corp. (BMI)

25729
(119,580)◆

THE DUKES OF DIXIELAND

Instrumental

FROM DECCA ALBUM DL 4863
"COME TO THE CABARET"
PRODUCED BY HARRY MEYERSON

(2:17)

FABRICADO EM PORTUGAL
Alvorada
45
R P M
BIEM
FPD. EP.
6354-A
LONGA
DURAÇÃO
MADE IN PORTUGAL
MEP 60.328
DOMINGOS MARQUES
A VIDA É FEITA DE BEIJOS-Canção Slow
(João de Vasconcelos-Aníbal Nazaré)
MARIA ADELINA
FADO DA SAUDADE-Fado Moderato
(Jaime Mendes-Armando Miranda)
Acomp. pela orquestra de
JOÃO NOBRE
PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA REGISTADA
DIREITOS RESERVADOS
É PROIBIDA A DUPLICAÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO

FABRICADO EM PORTUGAL
Alvorada
45
R P M
BIE M
FPD. E.P.
6254-B
LONGA
DURAÇÃO
MADE IN PORTUGAL
MEP 60.328
MARIA ADELINA
HÉ! PÁ DA BOLA-Marcha
(João Nobre)
DOMINGOS MARQUES
MULHER-Canção Slow
(João Nobre-José Galhardo)
Acomp. pela orquestra de
JOÃO NOBRE
PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA REGISTADA
DUPLICAÇÃO, EXECUÇÃO PÚBLICA E RADIOFUSÃO DESTE DISCO É PROIBIDA
OS DIREITOS DO PRODUTOR ESTÃO RESERVADOS

Thunderbay
STEREO
45 rpm
TBR 017
TBR 017A*
TRUDI PALMER
FOOL WITH A BOTTLE
(Trudi Palmer)
Engineered by David Holmes
at Village Way Studios
Produced by Barry Scott
℗ & © Thunderbay Productions

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fontana

H 383
261 301 HF

45

Schaeffers-
Kassner

A

℗ 1962

261 301 IF
Made in England

THE WHITE ROSE OF ATHENS (2.58)
(Manos Hadjidakis-Norman Newell, with additional English lyrics by Archie Bleyer)
(from the Wolfgang Mueller-Senn film "Traumland der Sehnsucht")
NANA MOUSKOURI

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fontana

H 383
261 301 MF

45

Schaefters-
Kassner

B

℗ 1962

261 301.2F
Made in England

ADIOS MY LOVE (2.51)
(Manos Hadjidakis-Norman Newell)
(From the Wolfgang Mueller-Sohn film
"Traumland der Sehnsucht")
NANA MOUSKOURI

COLUMBIA
NOT FOR SALE
RADIO STATION COPY
SIDE
A
TIME
2:06
45 RPM
Publisher:
Gil Music
Corp. (BMI)
4-42695
JRZSP 71154
POPSY
- J. Proctor - M. Hill - D. James -
RAY CONNIFF
His Orch. and Chorus
Prod. by Rann Prod.
©"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR SALE
RADIO STATION COPY

45 RPM

Publisher:
Governor Music
(BMI)
TIME: 2:14

4-42695
JRZSP 71153

SCARLET

(Trombone Solo By Ray Conniff)
- R. Conniff -

RAY CONNIFF

His Orch. and Chorus
Prod. by Rann Prod.

®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

HI
Pub: Roosevelt
Music Co., Inc.
BMI
HI 2462
45-2117
Time: 3:12
DISC JOCKEY
NOT FOR SALE
WONDERLAND BY NIGHT
(Gunter; Newmann)
ACE CANNON
DISTRIBUTED BY LONDON RECORDS, INC. MADE IN U.S.A.

HI
Pub: Harms
Inc.
ASCAP
HI 2463
45-2117
Time: 2:27
DISC JOCKEY
NOT FOR SALE
AS TIME GOES BY
(Hupfeld)
ACE CANNON
DISTRIBUTED BY LONDON RECORDS, INC. MADE IN U.S.A.

Hi
Pamco Music
Inc. BMI
Time: 2:27
45-2166
HI 2574
Recorded in
Memphis
AMEN
(J. Pate-C. Mayfield)
ACE CANNON
And His Alto Sax
DISTRIBUTED BY LONDON RECORDS, INC.

Hi
JEC Publishing
Corp. BMI
Time: 2:35
45-2166
HI 2575
Recorded in
Memphis
DOWN BY THE RIVERSIDE
(Arr: Ace Cannon)
ACE CANNON
And His Alto Sax
DISTRIBUTED BY LONDON RECORDS, INC.

Scotti Brothers

45 R.P.M.

SB 501

Pub., Howling Dog Music, ASCAP

Time: 3:02

℗ 1979 Scotti Brothers Records Inc.

PROMOTION COPY NOT FOR SALE

VOCAL

SB-37313 SP

MONO

SHE BROKE YOUR HEART

(Ian Lloyd)

IAN LLOYD

Produced by Bruce Fairbairn

Arranged by Jim Vallance

From Scotti Brothers LP SB 7104 - "**GOOSE BUMPS**"

DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.

A WARNER COMMUNICATIONS COMPANY

Scotti Brothers

45 R.P.M.

SB 501

Pub., Howling Dog Music, ASCAP

Time: 3:02

℗ 1979 Scotti Brothers Records Inc.

PROMOTION COPY NOT FOR SALE

VOCAL

ST-SB-37313 SP

STEREO

SHE BROKE YOUR HEART

(Ian Lloyd)

IAN LLOYD

Produced by Bruce Fairbairn

Arranged by Jim Vallance

From Scotti Brothers LP SB 7104 - "GOOSE BUMPS"

DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.

A WARNER COMMUNICATIONS COMPANY

Felsted
FD 316
Pub: Trinda Music
ASCAP
Time: 2:21
45 - 8587
ZTSP 60291
SO CLOSE TO MY HEART
(Crane-Jacobs-Tucker)
KATHY LINDEN
with Joe Leahy's
Orchestra
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORDING PROHIBITED

Felsted
FD 317
Pub: January Corp.
ASCAP
Time: 1:52
45 - 8587
ZTSP 60292
YOU DON'T KNOW GIRLS
(Stallman-Jacobson)
KATHY LINDEN
with Joe Leahy's
Orchestra
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORDING PROHIBITED

COLUMBIA

DOUGLAS & LONERO

A

MONO

Radio Station Copy

4-45594

JZSP 156146

Intro. :06

2:33

℗ 1972 CBS, Inc.

45 RPM

Publisher: Cookaway Music, Inc. (ASCAP)

Not For Sale

JUBILATION (EXCITATION)

- R. Cook - R. Greenaway -

Arranged by Al Capps

Produced by Ted Glasser

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

DOUGLAS & LONERO

Radio Station Copy

4-45594

JZSP 156147

Intro. :09

2:36

℗ 1972 CBS, Inc.

45 RPM

Publisher: Sunbeam Music, Inc. (BMI)

Not For Sale

MONO

THIS WORLD

- H. Schapiro - G. W. Friedman -

(From The Musical "The Me Nobody Knows")

Arranged by Al Capps

Produced by Ted Glasser

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
9-30719
(L 10,899)
(2:18)
Vocal With
Chorus And
Orchestra
Directed By
CHARLES BUD DANT
THE END
(Jimmy Krondes-Sid Jacobson
EARL GRANT

MUSICANZA
RECORDS
45 RPM
Produced by:
Bob Yorey
Arr. by: R. Rome
M 101-A
Published by:
Musicanza
ASCAP
Time: 2:59
RED, RED, ROSES
(Al Rubin)
Johnny Desmond
Musicanza Records 114-20 Queens Blvd Forest Hills NY 11375

MUSICANZA
RECORDS
45 RPM
Produced by:
Bob Yorey
Arr. By: R. Rome
M 101-B
Published by:
Musicanza
ASCAP
Time: 1:48
YOU'RE THE GIRL I'VE ALWAYS WANTED
(Al Rubin-Bernie Baum)
Johnny Desmond
Musicanza Records 114-20 Queens Blvd Forest Hills NY 11375

RED LITE
RECORDS
Valeda Music Publ.
and Double - F
Music Corp.
ASCAP
R. L. 111-0
(R. L. 111-0)
Time: 2:31
RED LIPS
(Joe Candullo - Jack Val - Johnny Tucker)
JOHNNY DESMOND
Producer: Bob Yorey
Arranger: Richard Rome

RED LITE
RECORDS
Tama Music Co.
ASCAP
R. L. 111-1
(R. L. 111-1)
Time: 2:37
DIDN'T WE
(Jim Webb)
JOHNNY DESMOND and
CANDULLO-VAL BLUES BAND
Producer: Bob Yorey
Arranger: Richard Rome

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61668
(45-89812)
(3:08)
INSTRUMENTAL
Hollybrook Music
Time 3:08 (ASCAP)
AU REVOIR
(Ray Bloch)
RAY BLOCH
AND HIS ORCHESTRA

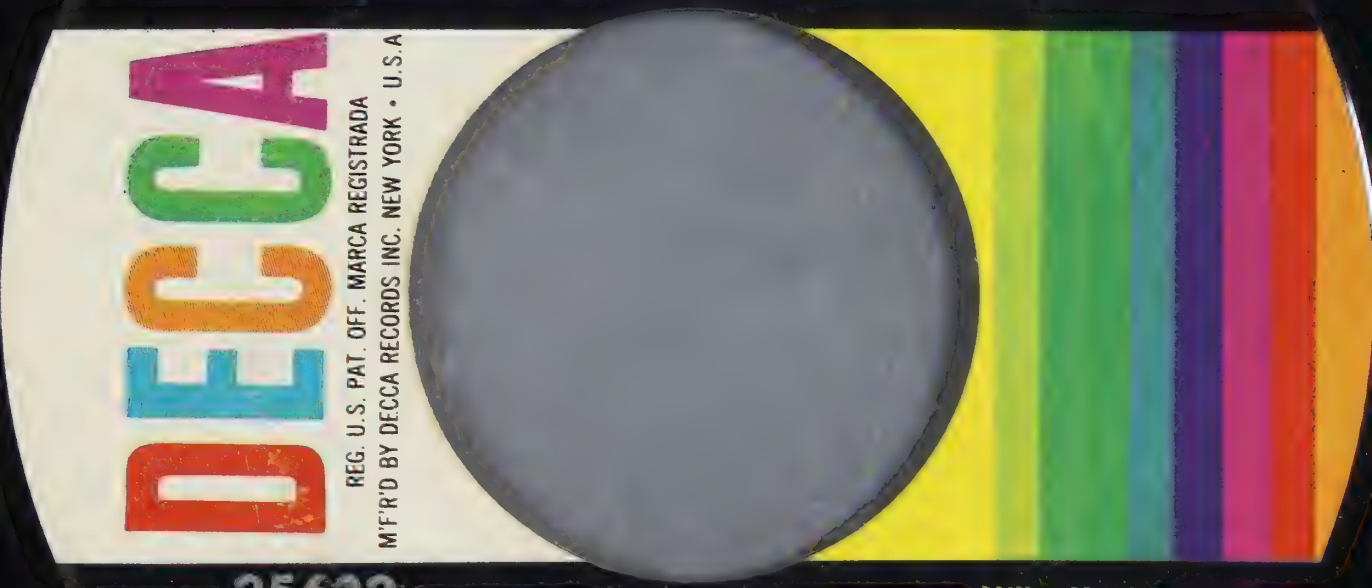
MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61668
(45-89813)◈
(2:48)
INSTRUMENTAL
Leo Feist, Inc.
Time 2:48 (ASCAP)
CANDLELIGHT
(P. Roberts-S. Miller-M. Trevor)
RAY BLOCH
AND HIS ORCHESTRA

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61635
(45-89780)
(3:20)
Horizon Music
Time 3:20 (ASCAP)
LOST HORIZON
Introducing: SHANGRI-LA
From "Shangri-La" A New Musical Play Based On
James Hilton's Novel "Lost Horizon"
(Harry Warren-Lawrence & Lee)
RAY BLOCH
AND HIS CHORUS
AND ORCHESTRA

MARCA REGISTRADA MFD BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61635
(45-89618)◈
(2:48)
INSTRUMENTAL
Hollywood Music
Time 2:48 (ASCAP)
WEDDING IN MONACO
(Ray Bloch-Mace Neufeld)
RAY BLOCH
AND HIS ORCHESTRA

STAR DUST

(Hoagy Carmichael-Mitchell Parish)



25632

(114,495)

Mills Music, Inc. (AS)
(2:40)

PETER DUCHIN HIS PIANO WITH ORCHESTRA AND CHORUS

Piano Solo With Orchestra And Chorus
Arranged By HENRI RENE

Publisher:
FREE
(ASCAP)

STEREO

GM 00004
ZSS 158587
Time: 2:38

SHINE ON HARVEST MOON

-Bayes - Norworth-

EDDIE DUCHIN

Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City

GOLD MOON
Publisher:
Warner Bros.
Mus., A Div.
Of Warner
Bros. Inc.
(ASCAP)
STEREO
GM 00004
ZSS 158588
Time: 2:30
SMILES
-J. W. Callahan - L. S. Roberts-
EDDIE DUCHIN
Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City

bell
Colgems
Music Corp.
ASCAP
1176
Bell 45,171
Time: 2:46
BRIAN'S SONG
(Michel Legrand)
(From The Screen Gems TV Motion Picture
"BRIAN'S SONG")
MICHEL LEGRAND
Produced and Arranged by
Michel Legrand
BELL RECORDS A Division of Columbia Pictures Industries Inc. N.Y.C.

bell
Chappell
& Co., Inc.
ASCAP
1177
Bell 45,171
Time: 3:22
THEME FROM "THE GO-BETWEEN"
(Michel Legrand)
MICHEL LEGRAND
Produced and Arranged by
Michel Legrand
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.

MCA RECORDS

CALL ME

(Sean Lindon Harris-Brian Tatler)

PROMOTION COPY NOT FOR SALE

STEREO
MCA-52161
(MC13772E)

Zomba Enterprises Inc. (BMI)
(3:29)
(Intro: :08)

DIAMOND HEAD

PRODUCED BY MIKE HEDGES AND DIAMOND HEAD
From the MCA LP, MCA-5382, "Borrowed Time"
RECORDED IN ENGLAND

© 1973 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

℗ 1983
MCA RECORDS, INC.

SMALL TALK

(G. Bonner/A. Gordon)

Chardon Music
Inc.
(BMI)
Time: 2:15
(1346)

CLAUDINE LONGET

Arranged by Nick De Caro
Produced by N. De Caro/T. Li Puma
Engineered by: Bruce Botnick

877

MAN IN A RAINCOAT

*as featured in LP 129
(Warwick Webster)

Regent Music
Corp.
(BMI)
Time: 3:05
(1347)

CLAUDINE LONGET

Arranged by Nick De Caro
Produced by Tommy Li Puma

877

abc Records™

A

Publisher:
Unart Music
Corp./Piano
Picker Music
(BMI)
(45-17217-M RE-1)

**PROMOTIONAL
COPY NOT
FOR SALE**

MONO
AB-12310
Time: 3:55
(Intro. : 07)

PRODUCED BY
ROY HALEE/
BOBBY COLOMBY
FOR COLOMBY
PRODUCTIONS
Arranged by
Tony Klatka

"BLUE STREET"

(From the LP "BRAND NEW DAY")
(Randy Edelman)

BLOOD, SWEAT & TEARS

℗1977, ABC
Records, Inc.

abc Records™

A

Publisher:
Unart Music
Corp./Piano
Picker Music
(BMI)
(45-17217-S RE-1)

PROMOTIONAL COPY NOT FOR SALE

STEREO
AB-12310
Time: 3:55
(Intro. : 07)

PRODUCED BY
ROY HALEE/
BOBBY COLOMBY
FOR COLOMBY
PRODUCTIONS
Arranged by
Tony Klatka

"BLUE STREET"
(From the LP "BRAND NEW DAY")
(Randy Edelman)
BLOOD, SWEAT & TEARS
℗1977, ABC
Records, Inc.

millennium
2.
STEREO
JH-11806
(YB-11806)
YB-11806-A
NOT
FOR SALE
Golden
Mountain
Music
(P.R.O. -
Canada)
3:57
Intro: 17
End:
Fade
Produced
by
Gene
Martynec
for
True
North
Productions
THE COLDEST NIGHT OF THE YEAR
(from the "Bruce Cockburn Resume"
album, BXL1-7757)
(Bruce Cockburn)
BRUCE COCKBURN
℗1981 Millennium
Entertainment Corporation
Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

millennium
Produced by Gene Martynec for True North Productions
MONO
JH-11806
(YB-11806)
YA-11806-C
NOT FOR SALE
Golden Mountain Music (P.R.O. - Canada)
3:57
Intro: 17
End: Fade
THE COLDEST NIGHT OF THE YEAR
(from the "Bruce Cockburn Resume" album, BXL1-7757)
(Bruce Cockburn)
BRUCE COCKBURN
℗ 1981 Millennium Entertainment Corporation
Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

Millennium
Produced by Gene Martynec for True North Productions
STEREO
YB-11806
YB-11806-B
Golden Mountain Music Inc. (P.R.O. Canada)
3:22
LORD OF THE STARFIELDS
(from the "Bruce Cockburn Resume" album, BXL1-7757) (Bruce Cockburn)
BRUCE COCKBURN
℗1976 Millennium Entertainment Corporation
Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

Sears

SS-11697-01A
START FILMSTRIP
ON TITLE FRAME

33⅓ RPM
Automatic Version
(NO BELL TONE)

Sears Coffee House Training Film No. 9

THE SEARS
COFFEE HOUSE HOSTESS

PRODUCED BY SEARS, ROEBUCK AND CO. CHICAGO, ILL.

Sears
SS-11697-01B
START FILMSTRIP
ON TITLE FRAME
33⅓ RPM
Manual Version
(BELL SIGNAL)
Sears Coffee House Training Film No. 9
THE SEARS
COFFEE HOUSE HOSTESS
PRODUCED BY SEARS, ROEBUCK AND CO. CHICAGO, ILL.

Sears

SS-6834-01A
START FILMSTRIP
ON FOCUS FRAME

33⅓ RPM
Automatic Version
(NO BELL TONE)

SEARS COFFEE HOUSE TRAINING FILM No. 4

"MAKING FRENCH FRIED POTATOES"

PRODUCED BY SEARS, ROEBUCK AND CO. CHICAGO, ILL.

Sears

SS-6834-01B
START ON TITLE FRAME

33⅓ RPM
Manual Version
(BELL SIGNAL)

SEARS COFFEE HOUSE TRAINING FILM No. 4

"MAKING FRENCH FRIED POTATOES"

PRODUCED BY SEARS, ROEBUCK AND CO. CHICAGO, ILL.

NATIONAL

Sears

TRAINING

SS-11993-01B
Side Two

33⅓ RPM
Bell version
Start on first frame

"THE SLEEPING BAG STORY"

68-06-1

6:41

Copyright 1968 Sears, Roebuck and Co.

NATIONAL

Sears

TRAINING

SS-11993-01A
Side One

33⅓ RPM
30/50 Automatic
Start on first frame

"THE SLEEPING BAG STORY"

68-06-1

6:41

Copyright 1968 Sears, Roebuck and Co.

RCA VICTOR
ERB 70
SIDE 1
549-5204
(G2RH-1212)
45 EP
RED SEAL
HIGH FIDELITY
Band 1—Cahn-Brodszky SERENADE
Band 2—Puccini Turandot: Act III: NESSUN DORMA
Orch. directed by Ray Heindorf
Band 3—Schubert AVE MARIA with Organ
Mario Lanza, Tenor
(Warner Bros. sound track)
TRADE-MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR
ERB 70
SIDE 4
549-5204
(G2RH-1215)
45 EP
RED SEAL
HIGH FIDELITY
Verdi Otello: Act III
E SON IO L'INNOCENTE
Licia Albanese, Soprano
Mario Lanza, Tenor
Orch. directed by Ray Heindorf
(Warner Bros. sound track)
TRADE MARKS REGISTERED - MARCAS REGISTRADAS - RADIO CORPORATION OF AMERICA - CAMDEN, N.J. - MADE IN U.S.A.

Sacred
RECORDS
45 SR 253-A
(HR-158-45)
At the Sign of the Steeple
Sacred
LIFE'S RAILWAY TO HEAVEN
Charlie D. Tillman
HAVEN OF REST QUARTET
Organ Acc.
SACRED RECORDS INC. • LOS ANGELES, CALIFORNIA • MADE IN U. S. A.

Sacred
RECORDS
45 SR 253-B
(HR-159-45)
At the Sign of the Steps
Sacred
ALONE
Ben H. Price
Kenneth Nelson - Charles Turner, Duet
HAVEN OF REST QUARTET
SACRED RECORDS INC. • LOS ANGELES, CALIFORNIA • MADE IN U.S.A.

ATLANTIC
45 RPM
7-89054
Pub., Hit & Run Music Publishing Inc., ASCAP
℗ 1988 Atlantic Recording Corp. All Rights Reserved.
PROMOTION COPY NOT FOR SALE
Time: 3:52
ST-A-55250-SP
STEREO
PLEASE PLEASE
(Andy Leek)
ANDY LEEK
Produced by George Martin
Edit of Atlantic LP 81864 - "say something"
MFG BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

ATLANTIC
45 RPM
7-89054
Pub., Hit & Run Music Publishing Inc., ASCAP
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PROMOTION COPY NOT FOR SALE
Time: 4:39
ST-A-55332-SP
STEREO
PLEASE PLEASE
(Andy Leek)
ANDY LEEK
Produced by George Martin
From Atlantic LP 81864 -
"say something"
MFG BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

Zebra Records, Inc.

BRICKS MORTAR

YOU KEEP ME HANGING ON (3:41)

(Holland, Dozier, Holland)

45 RPM
Side 1
ZZ-5577-A
F/W 22087

Pub: Stone-Agat
Music Division
(BMI)

Produced by Charles Collins

© ℗ Zebra Records Inc.

408 Stokes Ave.
Trenton, N.J.

Zebra Records, Inc.

BRICKS MORTAR

I WISH YOU WERE HERE (4:26)

(George Merrill & Shannon Rubicam)

45 RPM
Side 2
ZZ-5577-B
F/W 22087

Pub: Boy Meets
Girl Music
(BMI)

Produced by Charles Collins

© ℗ Zebra Records Inc.

408 Stokes Ave.
Trenton, N.J.

Inc.

Phil-Tac Music
BMI
Time: 3:58
Intro: :06
Side One

WRS 7414-45

℗ 1975
Recorded at
LSI
Sound Studio's
Vocal Backgroun
Bach-Ahp Singer

MAMA, I'M SINGING YOUR SONG

(Spencer Williams)

ROLAND WALLACE

Produced by: Mike Figlio

MGR. BY © MUSIC CITY WORKSHOP, INC., P.O. BOX 12277, NASHVILLE, TN. 37212

NEWS

SUNDAY, AUG. 22, 1976

MUSIC CITY WORKSHOP Inc.

Reject Music
BMI
Time: 2:43
Intro: :07
Side 2

WRS 7414-45B

℗ 1975
Recorded at
LSI Sound Studio's
Vocal Background
Bach-Ahp Singers

AHAB'S PAD

(Scotty Reed)

ROLAND WALLACE

Produced by: Mike Figlio

MGR. BY © MUSIC CITY WORKSHOP, INC., P.O. BOX 12277, NASHVILLE, TN. 37212

PARK AVENUE
PA #10-A
Time: 2:07
Passa Music-BMI
Vocal Group with
Orchestra
Recorded 1959
Released 1995
TEENAGE WEDDING
(Anthony Passalacqua)
The Fascinators
PARK AVENUE RECORDS, INC. LITTLE NECK, NY MADE IN U.S.A.

PARK AVENUE
PA #10-B
Time: 2:06
Passa Music-BMI
Vocal Group with Orchestra
Recorded 1959
Released 1995
RECESS
(Anthony Passalacqua)
The Fascinators
PARK AVENUE RECORDS, INC. LITTLE NECK, NY MADE IN U.S.A.

MERCURY
72520
YWI-37274
Irving Berlin
Music Corp.
(ASCAP)
2:35
From
MERCURY'S
Album, MORE
GENIUS OF
JANKOWSKI
MG-21054
PLAY A SIMPLE MELODY
(I. Berlin)
HORST JANKOWSKI
His Orchestra and Chorus
VENDOR: MERCURY RECORD CORPORATION

MERCURY
72520
YWI-37277
MRC Music,
Inc. (BMI)
2:22
From
MERCURY'S
Album, MORE
GENIUS OF
JANKOWSKI
MG-21054
CRUISING DOWN THE RHINE
(G. Schiff)
HORST JANKOWSKI
His Orchestra and Chorus
VENDOR: MERCURY RECORD CORPORATION

Jubilee
Record No.
45-5242
(45-JB-475)
Time: 2:30
45 R.P.M.
Vocal with Orch.
Pub: M. Kellem, Inc.
(ASCAP)
STRAIGHT FROM THE SHOULDER
(M. Kellem-A. Silver)
STEVE CLAYTON
arranged by
RICHARD HAYMAN

ULTRA HIGH FIDELITY
Dot
659off
Famous Music
ASCAP
Time 2:30
45-15829
MW-11707
JUST ONE MORE CHANCE
(Coslow-Johnston)
DON CORNELL
Chorus & Orchestra Directed By
Milton DeLugg
9-58
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

ULTRA HIGH FIDELITY
Dot
659off
Cromwell Music, Inc.
ASCAP
Time 3:10
45-15829
MW-11708
PLAY SOME MUSIC FOR BROKEN HEARTS
(BASTA UN POCO DI MUSICA) (Music-Marino Marini)
(Eng. Lyric-Al J. Neiburg) (Ital. Lyric-Diego Calcagno)
DON CORNELL
Chorus & Orchestra Directed By
Milton DeLugg
9-58
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

COLUMBIA
DEMONSTRATION
NOT FOR SALE
® "Columbia" Marcas Reg.
STEREO
3:15
Arranged by
John Davis
Produced by
Nate Chacker
for Power Plant
Productions,
Inc.
45 RPM
1-11112
ZSS 166678
℗ 1979 CBS Inc.
BONNIE BOYER
I BELIEVE IN YOU
-M. Boldt - P. Boldt - N. Lechich- Taken
From The Columbia Lp: "GIVE IN
TO LOVE" JC 36254

COLUMBIA
® "Columbia" Marcas Reg.
STEREO
3:28
Produced by
Nate Chacker
for Power Plant
Productions,
Inc.
45 RPM
1-11112
ZSS 166679
℗ 1979 CBS Inc.
BONNIE BOYER
SISTER NASTY
-J. Nace - T. Glen- Taken From The Columbia
Lp: "GIVE IN TO LOVE" JC 36254
Arranged by John Davis

CRAZY JOE AND THE VARIABLE SPEED BAND

Producers:
Joe Renda &
Ace Frehley
for Mumbo
Productions,
Inc.

SIDE A
56

STEREO
NB 2298
(NB 2298 AS)
Madam Palm
Music Inc.
(BMI)
Time: 4:09

EUGENE
(Joe Renda and Ace Frehley)
℗ 1980 Casablanca Record
& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

CRAZY JOE AND THE VARIABLE SPEED BAND

Producer:
Joe Renda
for Mumbo
Productions,
Inc.

SIDE B
'56

STEREO
NB 2298
(NB 2298 BS)
Madam Palm
Music Inc.
(BMI)
Time: 3:10

MADAM PALM

(Joe Renda)

℗ 1980 Casablanca Record
& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

MAME

(from the musical prod. "Mame")
(Jerry Herman)
(Arr.: Richard Hayman)

47-8875

45 RPM

RCA VICTOR

Edwin H. Morris
& Co. Inc.
ASCAP
TRKM-5701

2:43

Producer
Peter Dellheim

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER
CONDUCTOR

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.

THE SHADOW OF YOUR SMILE

(Love Theme from "The Sandpiper") (from the film prod. "The Sandpiper")
(Paul Francis-Webster-Johnny Mandel)
(Arr.: Richard Hayman)

47-8875

45 RPM

RCA VICTOR

Miller Music Corp., ASCAP
TRKM-5712

2:47

Producer
Peter Dellheim

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER
CONDUCTOR

TM(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Boston Pops Orchestra
Arthur Fiedler, Conductor
RCA
GOLD
STANDARD
447-0756
Victor
(F2RW-2982)
STARS AND STRIPES
FOREVER
(Sousa)
TMK(s) ® REGISTERED · MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Boston Pops Orchestra
Arthur Fiedler, Conductor
RCA
GOLD
STANDARD
447-0756
Victor
(F2RW-2983)
SEMPER FIDELIS
(Sousa)
TMK(s) ● REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA--MADE IN U.S.A.

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LOS LAMAS

Lado A

PROFONO INTERNACIONAL INC.

PRS 90007

45 R.P.M.

estereo

GEMINIS MUSICAL

QUE MAS PUEDO PEDIR

(Candelario Macedo)

Bajo Licencia de: PACO CAMARENA NARIO

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LOS LAMAS

Lado B

PROFONO INTERNACIONAL INC.

PRS 90007

45 R.P.M.

estereo

ED, CHENCHO MUSICAL

LA BARAJA

(Pio Villasenor Glez)

Bajo Licencia de: PACO CAMARENA NARIO

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MIAMI
RECORDS
LIC. POR DISCOS
COLUMBIA
9022-A
(Col-7155)
GUAJIRA
(3:20)
ALBORADA
(Celia Romero)
TRIO AVILEÑO
MANUFACTURED BY MIAMI RECORDS - MIAMI FLORIDA - U.S.A.

MIAMI
RECORDS
LIC. POR DISCOS
COLUMBIA
9022-B
(Col-7522)
BOLERO
CHA-CHA-CHA
(2:45)
NO PIDAS MAS PERDON
(Marquez-Hernandez)
TRIO AVILEÑO
MANUFACTURED BY MIAMI RECORDS - MIAMI FLORIDA - U.S.A.

MIAMI
RECORD
LIC. POR DISCOS
COLUMBIA
9146-A
BOLERO
SIN TI
TRIO LOS PANCHOS
(GIL-NAVARRO, ALBINO)
(0101-A528)
MANUFACTURED BY MIAMI RECORDS - MIAMI, FLORIDA

MIAMI
RECORDS
LIC. POR DISCOS
COLUMBIA
9146-B
BOLERO
UN SIGLO DE AUSENCIA
(Alfredo Gil)
TRIO LOS PANCHOS
(GIL-NAVARRO-ALBINO)
(0101-8532)
MANUFACTURED BY MIAMI RECORDS

MIAMI
RECORDS
LIC. POR DISCOS
COLUMBIA
9016-A
Bolero
QUIEN TIENE TU AMOR
(Leonoldo Diaz Velez)
TRIO LOS PANCHOS
GIL, NAVARRO y ALBINO
MANUFACTURED BY MIAMI RECORDS - MIAMI FLORIDA - U.S.A.

MIAMI
RECORDS
LIC. POR DISCOS
COLUMBIA
9016-B
Bolero
EL NOVENO MANDAMIENTO
(R. Bittencourt-R. Sampaio-A. Gil)
TRIO LOS PANCHOS
GIL, NAVARRO y ALBINO
MANUFACTURED BY MIAMI RECORDS • MIAMI FLORIDA • U.S.A.

D.L.V.
DISCOS LARGA VIDA
5030
45 RPM
Bol. Ran.
2:25
CASTIGAME
(Manuel S. Acuño)
EL RANCHERO Y LA NORTEÑA
D-5030A
MANUFACTURED IN THE U.S.A. BY FALCON RECORD CO. McALLEN, TEXAS

D. L. V.
DISCOS LARGA VIDA
5030
45 RPM
Bol. Ran.
MIEL AMARGA
(Arr: La Norteña)
EL RANCHERO Y LA NORTEÑA
D-5030B
MANUFACTURED IN THE U.S.A. BY FALCON RECORD CO. McALLEN, TEXAS

DIRIANGEN
RECORDS
SERGIO TAPIA

45 RPM

Arranged by
Chuck Reider
DR-1000

TAN SOLO CENIZAS

(Sergio Tapia)
Acomp. Combo Sensacion de Rodil Varela
DIRIANGEN RECORDS
P.O. Box 2176
San Francisco, Ca. 94126

DIRIANGEN
RECORDS
SERGIO TAPIA

45 RPM

Arranged by
Chuck Reider
DR-1001

LAGRIMAS DE SANGRE

(Sergio Tapia)
Acomp. Combo Sensacion de Rodil Varela
DIRIANGEN RECORDS
P.O. Box 2176
San Francisco, Ca. 94126

impact

For Promotional Use Only

SIDE A
IM5499
Time: 5:50

From his album:
Celebrate the Joy
R03744

Not For Resale

STEREO
45 RPM

℗ 1983 Impact Records
Produced & arranged by David T. Clydesdale

CELEBRATE THE FREEDOM —
THE CONTEMPORARY CHURCH
(ASCAP/SESAC)

David T. Clydesdale

Distributed by The Benson Co. Inc., 365 Great Circle Dr., Nashville, TN 37228

impact

For Promotional Use Only

SIDE B
IM5499
Time: 3:21

From his album:
Celebrate the Joy
R03744

Not For Resale

STEREO
45 RPM

℗ 1983 Impact Records

Produced & arranged by David T. Clydesdale

CELEBRATE THE POWER —
THE CLASSIC CHURCH
(ASCAP)

David T. Clydesdale

Distributed by The Benson Co. Inc., 365 Great Circle Dr., Nashville, TN 37228

DIRIANGEN RECORDS
SERGIO TAPIA
LADO A
45 RPM
EL INDIO CARACEÑO
(Sergio Tapia)
Acomp. Volcanes de Xolotlan
DIRIANGEN RECORDS
P.O. BOX 2176
S.F., CA. 94126

DIRIANGEN RECORDS
SERGIO TAPIA
LADO B
45 RPM
LA COTORRONA
(Sergio Tapia)
Acomp. Volcanes de Xolotlan
DIRIANGEN RECORDS
P.O. BOX 2176
S.F., CA. 94126

MHL
RECORDS
SIDE A
45 RPM
Time: 2:31
© 1971
STEREO
LWL 001
(LWL-001A)
Produced By
Larry Hestand
49ER FIGHT SONG
(Larry Lowell)
LARRY LOWELL
MHL Records, Brisbane, C.A.
415-467-7506

MHL
RECORDS
SIDE B
45 RPM
Time: 2:37
© 1978
STEREO
LWL 002
(LWL-002B)
Produced By
Larry Hestand
BROKEN RECORD
(Larry Lowell)
LARRY LOWELL
MHL Records, Brisbane, C.A.
415-467-7506

Fraternity
FRATERNITY RECORDS CINCINNATI OHIO
F-778
Scherer Music Corp.
BMI Time: 2:15
HI FIDELITY
H7OW-8343
HIGH TIDE BOOGIE
(V. Jirik)
DAN BELLOC
His Orchestra and Chorus

Fraternity
FRATERNITY RECORDS CINCINNATI OHIO
F-778
B & F Music Corp.
BMI Time: 2:04
HI FIDELITY
H7OW-8344
DANCERO
(Hayman-Daniels-Parker)
DAN BELLOC
His Orchestra and Chorus

ADVANCE TRADES SCHOOL, Chicago, Illinois, U.S.A. 60621
A.T.S.
Training for the Future
PLEASE
PLAY THIS
SIDE FIRST
33 1/3 RPM
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Recordings
1 & 2
MFG. IN U.S.A. BY
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Recordings

3 & 4

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Recordings
5 & 6
MFG. IN U.S.A. BY
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Recordings
7 & 8
MFG. IN U.S.A. BY
EVA-TONE
DEERFIELD, ILLINOIS

ADVANCE TRADES SCHOOL, Chicago, Illinois, U.S.A. 60601
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33 1/3 RPM
MOBILE ENGINE SERVICE
Recordings
9 & 10
MFG. IN U.S.A. BY
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A.T.S.

Training for the Future

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33 1/3 RPM

MOBILE ENGINE SERVICE

Recordings

11 & 12

MFG. IN U.S.A. BY EVA-TONE DEERFIELD, ILLINOIS

polydor
JASRAC
KR 1141
A
ST 33
DISCO BEST HIT 4
ハロー・ミスター・モンキー
1. HELLO, MR.MONKEY(ハロー・ミスター・モンキー)
(B.Juris-B.Lux)
2. FANTASY(宇宙のファンタジー)
(M.White-E.D.Barrio)
Arr. by John "Good Luck" Smith
193 MANUFACTURE
(Vocal) U.O.Corporation-1
℗'78
"ALL RIGHTS OF THE RECORD MANUFACTURER AND OF THE OWNER OF THE WORK RECORDED RESERVED." MANUFACTURED BY POLYDOR K.K. JAPAN

WILLOW TREE
(Bettie Husky)
Capitol
Bee Gee Music
Pub., Inc.
BMI-2:22
4594
(45-36001)
FERLIN HUSKY
MFD. BY CAPITOL RECORDS, INC., U.S.A.

TAKE A LOOK
(Stough-Husky-Johnson-Vanadore)
Capitol
REG. U.S. PAT. OFF.
Lowery Music
Co., Inc.
BMI-1:55
4594
(45-36000)
FERLIN HUSKY
MFD. BY CAPITOL RECORDS, INC., U.S.A.

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CORAL ®
SILVER STAR SERIES
Instrumental
With Narration By
Leon Janney
RECORD NO.
9-65522
(84949)+
(2:49)
DONKEY TANGO
(Rudolph Goehr-Robert Weil)
RAY BLOCH
AND HIS ORCHESTRA

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SILVER STAR SERIES
RECORD NO.
9-65522
(SRC 255)
Instrumental
Fox Trot
(Espanharlem)
THAT'S WHERE I SHINE
(William J. Reddick)
RAY BLOCH
AND HIS ORCHESTRA

ABC-PARAMOUNT
NOT
FOR SALE
Saunders Publications
(ASCAP)
2:29
45-9676
AMP 45-186
PROMOTION
COPY
CRY ME A RIVER
(Arthur Hamilton)
DON ELLIOTT SEXTETTE
A PRODUCT OF AM-PAR RECORD CORP.

COLUMBIA

® "Columbia" Marcas Reg.

MONO

Intro. :14

3:15

Strings
Arranged by
Lee Holdridge

Recorded at
Fame Recording
Studios in
Muscle Shoals,
Alabama

45 RPM

DEMONSTRATION
NOT FOR SALE

3-10418

ZSP 162297

℗ 1976 CBS Inc.

Publisher:
Screen-Gems
EMI Music,
Inc./Song
Painter Music
(BMI)

MAC DAVIS

EVERY NOW AND THEN

-M. Davis- Taken From The Columbia Lp:
"FOREVER LOVERS" PC 34105
A Fame Production
Produced by Rick Hall

COLUMBIA

® "Columbia" Marcas Reg

STEREO

Intro. :14

3:15

Strings
Arranged by
Lee Holdridge

Recorded at
Fame Recording
Studios in
Muscle Shoals,
Alabama

45 RPM

DEMONSTRATION
NOT FOR SALE

3-10418

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(BMI)

MAC DAVIS

EVERY NOW AND THEN

-M. Davis- Taken From The Columbia Lp:
"FOREVER LOVERS" PC 34105
A Fame Production
Produced by Rick Hall

TEN
STOREYS HIGH
(Greenaway-Cook)
Capitol
RECORDS
Inc.
ASCAP-2:55
3
England by
George Martin
DAVID AND JONATHAN
with Accompaniment
directed by Reg Guest

LOOKING
FOR MY LIFE
(Baker-Cavendish)
Capitol
RECORDS
Maribus
Music
BMI-2:57
5870
(45-X45893)
Produced in
England by
George Martin
DAVID AND JONATHAN
with Accompaniment
directed by Reg Guest

Mercury
70907X45
YW13428
Leo Feist
(ASCAP) 2:22
Instrumental
Arr. by
Mike Simpson
Rel. July 3, 1956
HELL'S BELLS
(Kassel)
(From The Album MG-20166)
PERCUSSION IN HI-FI
Conducted by DAVID CARROLL
Featuring Dale Anderson, Hubert
Anderson, Bobby Christian,
Sam Denov, Harry Drobec,
Frank Rullo.
MERCURY RECORD CORPORATION, MADE IN U.S.A.

Mercury
70907X45
YW13095
Constellation Music
(BMI) 2:38
Instrumental
Arr. by
Mike Simpson
Rel. July 3, 1956
CRICKET
(Mike Simpson)
(From The Album MG-20166)
PERCUSSION IN HI-FI
Conducted by DAVID CARROLL
Featuring Dale Anderson, Hubert
Anderson, Bobby Christian,
Sam Denov, Harry Brabec,
Frank Rullo.
MERCURY RECORD CORPORATION, MADE IN U.S.A.

Mercury
71069X45
YW15052
Kassel-Airs Music
Co. (ASCAP) 2:11
Vocal
Rel. Feb. 15, 1957
THE SHIP THAT NEVER SAILED
(Kassel)
DAVID CARROLL'S ORCHESTRA
& CHORUS
With The Voice of
FRANKLYN MAC CORMACK
MERCURY RECORD CORPORATION, MADE IN U.S.A.

Mercury
71069X45
YW15053
Pure Music (BMI)
2:25
Instrumental
Rel. Feb. 15, 1957
I LOVE YOU TRULY
(Transcribed & Arranged by David Carroll)
DAVID CARROLL
And His Orchestra
MERCURY RECORD CORPORATION, MADE IN U.S.A.

LONDON
MADE IN U.S.A.
(DRF-21470)
Pub.: Bourne, Inc.,
ASCAP—Time: 2:27
45-1725
LULLABY OF THE LEAVES
(From Long Playing LL1440 "Close Your Eyes")
(Petkere; Young)
FRANK CHACKSFIELD
AND HIS ORCHESTRA
Feat.: Bobby Pratt—Trumpet
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

LONDON
MADE IN U.S.A.
(DRF-22045)
Pub.: Robbins,
ASCAP—Time: 3:16
45-1725
TEMPTATION
(From Long Playing LL 1509 "Broadway Melody")
(Nacio Herb Brown; Arthur Freed)
FRANK CHACKSFIELD
AND HIS ORCHESTRA
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

COLUMBIA
® "Columbia", Marcas Reg. Printed in U.S.A.
PROMOTION RECORD
TIME: 2:10
Publisher: Artists Music, Inc. (ASCAP)
NOT FOR SALE
45 RPM
4-41463
JRZSP 46342
PILLOW TALK
From the Universal Picture "Pillow Talk"
- Pepper - I. James -
DORIS DAY
Orchestra Conducted by
Jack Marshall

COLUMBIA
® "Columbia", Marcas Reg. Printed in U.S.A.
PROMOTION RECORD
TIME: 2:09
Publisher:
Daywin Music,
Inc. (BMI)
NOT FOR SALE
45 RPM
4-41463
JRZSP 46341
INSPIRATION
From the Universal Picture "Pillow Talk"
- Lubin - Roth -
DORIS DAY
Orchestra Conducted by
Jack Marshall

goldies 45 ™

Publisher:
Conrad Music
(BMI)

D-2430
(2430-A)
Time: 2:50

"OH WHAT A NITE"
(J. Junior - J. Funches)
THE DELLS
℗ 1973, ABC Records, Inc.
Vee Jay 1956

DISTRIBUTED BY ABC/DUNHILL RECORDS

goldies
45
Publisher:
Conrad Music
(BMI)
D-2430
(2430-B)
Time: 2:47
"I WANNA GO HOME"
(M. Junior)
THE DELLS
℗ 1973, ABC Records, Inc.
Vee Jay 1956
DISTRIBUTED BY ABC/DUNHILL RECORDS

MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA ®
SAMPLE COPY—NOT FOR SALE
8939
RECORD NO.
9-30915
(106,824)✤
(3:28)
From Decca Album
DL 8854
PORGY & BESS
Gershwin Publishing
Corp. (AS)
31
Vocal With
Orchestra
Directed By
MORTY STEVENS
THERE'S A BOAT DAT'S LEAVIN'
SOON FOR NEW YORK
From "Porgy & Bess"
(George & Ira Gershwin)
SAMMY DAVIS, JR.

MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
2418
SAMP
R SALE
RECORD NO.
9-30611
(102,545)
(2:37)
Vocal With
Orchestra
Directed By
JACK PLEIS
Redd Evans Music
Co. (AS)
NO FOOL LIKE AN OLD FOOL
(Joseph Meyer-Joseph A McCarthy, Jr.)
SAMMY DAVIS, JR.

MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
2418
SAMPLE
SALE
RECORD NO.
9-30611
(103,226)✣
(3:03)
Vocal With
Orchestra
Directed By
MORTY STEVENS
Marvin Music
Co. (AS)
UNSPOKEN
(Marvin Fisher-Mack Discant)
SAMMY DAVIS, JR.

Blue Sky

Publisher:
Buster
Poindexter
(BMI)
Produced by
Mick Ronson
and David
Johansen
Blue Sky
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trademark
of Blue Sky
Records, Inc.

DEMONSTRATION
NOT FOR SALE

STEREO

ZS4 03382

AA-AF

ZS4 03382-3

℗ 1979 CBS Inc.

Time: 3:02

MELODY (studio)

-D. Johansen - R. Guy-

DAVID JOHANSEN

Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y.

THE EQOLS

RATED XXX

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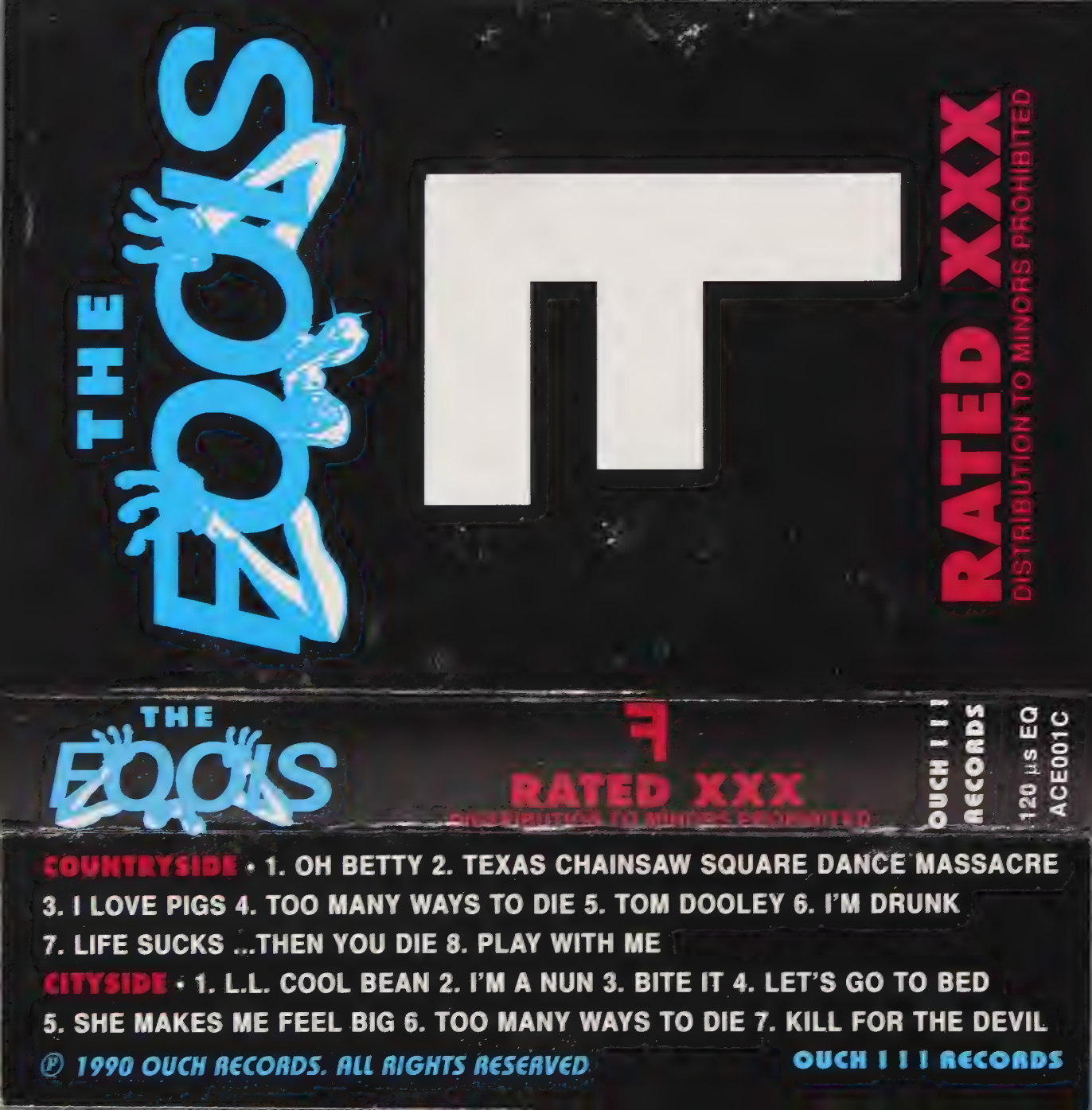

COUNTRYSIDE • 1. OH BETTY 2. TEXAS CHAINSAW SQUARE DANCE MASSACRE 3. I LOVE PIGS 4. TOO MANY WAYS TO DIE 5. TOM DOOLEY 6. I'M DRUNK 7. LIFE SUCKS ...THEN YOU DIE 8. PLAY WITH ME

CITYSIDE • 1. L.L. COOL BEAN 2. I'M A NUN 3. BITE IT 4. LET'S GO TO BED 5. SHE MAKES ME FEEL BIG 6. TOO MANY WAYS TO DIE 7. KILL FOR THE DEVIL

℗ 1990 OUCH RECORDS. ALL RIGHTS RESERVED

OUCH ! ! ! RECORDS

THIS IS AN ADULT COMEDY ENTERTAINMENT PRODUCT.
IF YOU DON'T GET IT...YUK YOU ! ! !

COUNTRYSIDE

1. OH BETTY
2. TEXAS CHAINSAW SQUARE DANCE MASSACRE
3. I LOVE PIGS
4. TOO MANY WAYS TO DIE
5. TOM DOOLEY
6. I'M DRUNK
7. LIFE SUCKS ...THEN YOU DIE
8. PLAY WITH ME

CITYSIDE

1. L.L. COOL BEAN
2. I'M A NUN
3. BITE IT
4. LET'S GO TO BED
5. SHE MAKES ME FEEL BIG
6. TOO MANY WAYS TO DIE
7. KILL FOR THE DEVIL

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ALL SONGS WRITTEN BY GIRARD, BARTLETT, HOLADAY, AND BLACK © 1990

PUBLISHED BY : SLOOF PUBLISHING
PRODUCED BY : THE FOOLS
RECORDED AND MIXED AT : THE CLUBHOUSE
ENGINEERED BY : RICOH ECHO
ASSISTED BY : A COUPLE OF GUYS WE KNOW
SEQUENCE MASTERING : BLUE JAY RECORDING STUDIO, CARLISLE, MA
MASTERING ENGINEER : MARK TANZER
ASSISTED BY : A COUPLE OF GUYS WE KNOW
ARTWORK BY : RALPH FATELO - ADLANTIC
ASSISTED BY : A GUY WE KNOW

SPECIAL THANKS TO CARL LAPLANTE, BRENDA SADOWSKI, AND LISA DONAHUE

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ACE001C

PRINTED IN CANADA

OUCH ! ! ! RECORDS

THE
FOOLS
RATED XXX
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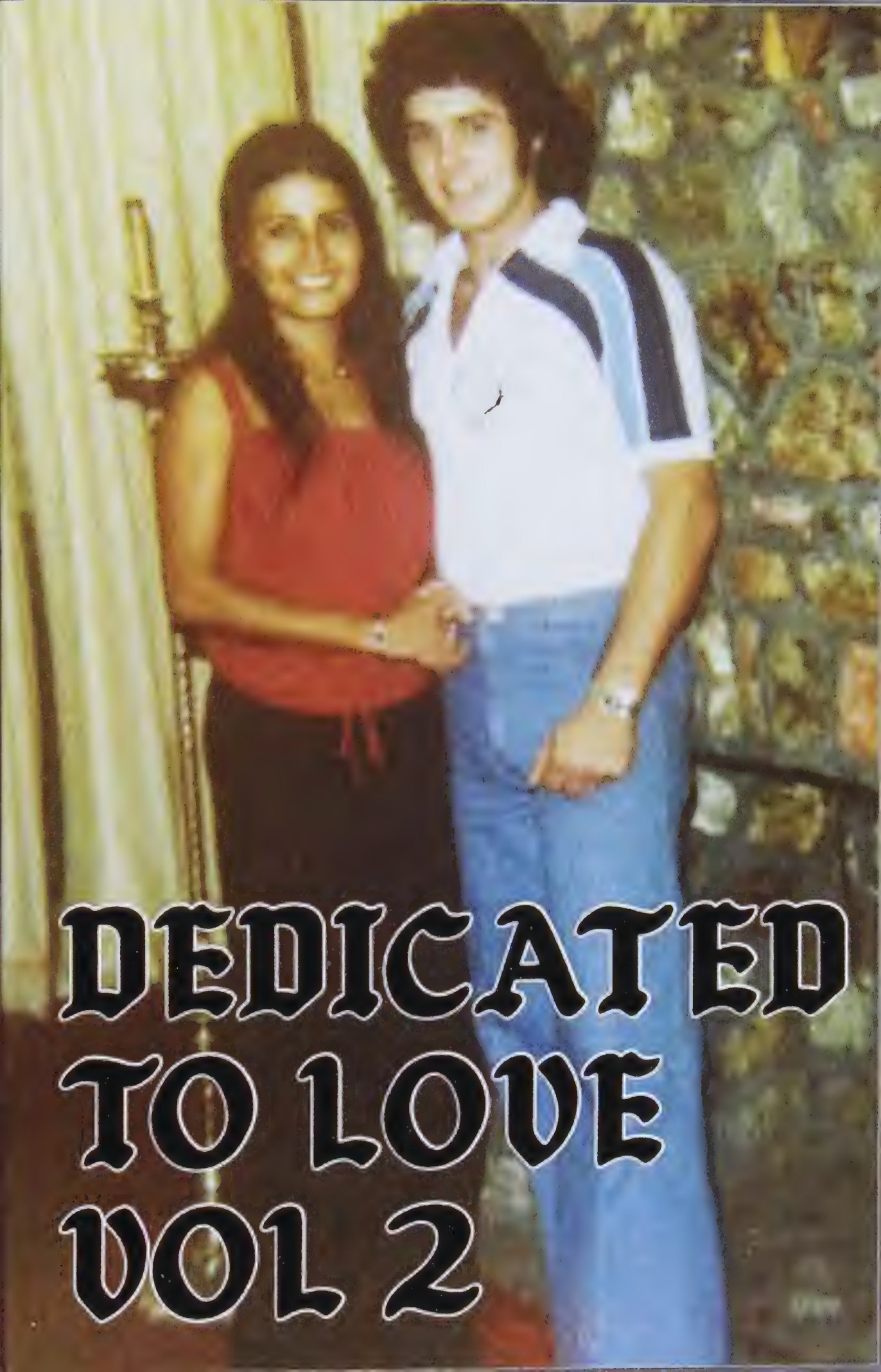
COUNTRY
SIDE
120 µs EQ
ACEDICA
OUCH!!!
RECORDS
OH BETTY • TEXAS CHAINSAW SQUARE DANCE MASSACRE
I LOVE PIGS • TOO MANY WAYS TO DIE • TOM DOOLEY
I'M DRUNK • LIFE SUCKS ...THEN YOU DIE • PLAY WITH ME

THE
FOOLS
RATED XXX
DISTRIBUTION TO MINORS PROHIBITED
℗ 1990 OUCH RECORDS © 1990 SLOOF PUB.
CITY
SIDE
120 μs EQ
ACE001CB
OUCH!!!
RECORDS
L.L. COOL BEAN • I'M A NUN • BITE IT
LET'S GO TO BED • SHE MAKES ME FEEL BIG
TOO MANY WAYS TO DIE • KILL FOR THE DEVIL


DEDICATED
TO LOVE
VOL 2

DEDICATED TO LOVE VOL 2

FOR THOSE WHO ARE IN LOVE,
HAVE LOVED, OR NEVER BEEN
IN LOVE...
THIS IS DEDICATED TO YOU.

COMPILED BY SHOTGUN SHIMA

PHOTO CRED: FUNKYDAME

LEARN THE TECHNIQUES OF MIND CONTROL

HEAR EXAMPLES OF BACKWARD MASKING

DISCOVER THE ULTIMATE GOAL OF
PSYCHOLOGICAL WARFARE

DIGITALLY
MASTERED

LEARN THE TECHNIQUES OF MIND CONTROL

HEAR EXAMPLES OF BACKWARD MASKING

DISCOVER THE ULTIMATE GOAL OF PSYCHOLOGICAL WARFARE

DIGITALLY MASTERED

MIND CONTROL IN AMERICA

CrO2 Chrome Tape

STEVEN JACOBSON/MCiA Media
P.O. Box 15734
Winston-Salem, NC 27113

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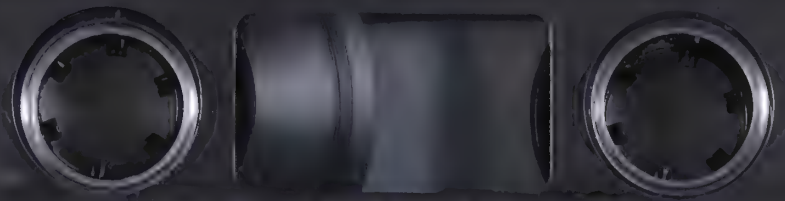
MIND CONTROL IN AMERICA

SIDE 1



Real Time
BASF CrO2
Cassette

STEVEN JACOBSON/MCiA Media
P.O. Box 15734 Winston-Salem, NC 27113
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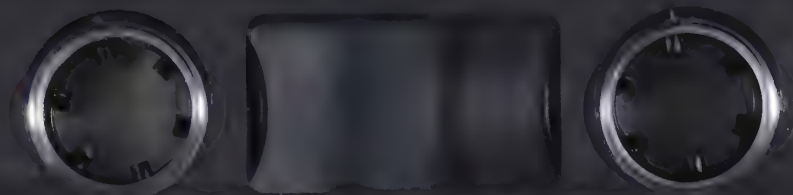
MIND CONTROL IN AMERICA

SIDE 2



Real Time
BASF CrO2
Cassette

STEVEN JACOBSON/MCiA Media
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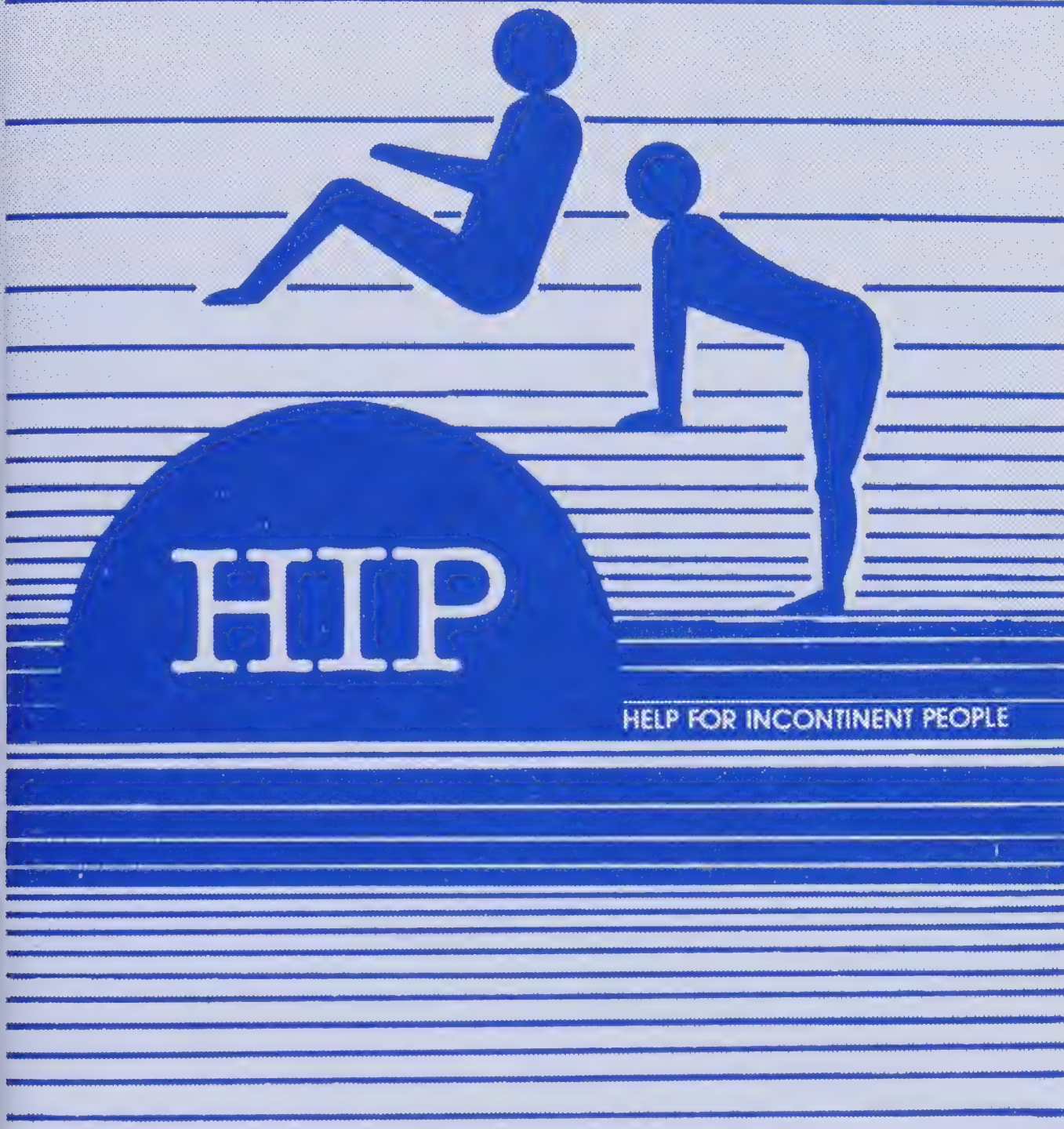


PELVIC FLOOR TRAINING

Speaker: Terry Bell
Music arranged by: Nils Backer
Instructions by: Karin Medin
American editing by: Katherine F. Jeter, EdD, ET and Dorothy L. Smoots
©LIC Förlag and Karin Medin, Sweden 1985

PELVIC FLOOR TRAINING

Speaker: Terry Bell
Music arranged by: Nils Backer
Instructions by: Karin Medin
American editing by: Katherine F. Jeter, EdD, ET and Dorothy L. Smoots
©LIC Förlag and Karin Medin, Sweden 1985

PELVIC FLOOR TRAINING

LIC HYGIENE
S-171 83 SOLNA Sweden Phone +46 8 757 6100 Tlx 10528 lic s

Studio: Media-Center, University Hospital, Linköping, Sweden, 1985.

© LIC Förlag

PELVIC FLOOR TRAINING

and Dorothy L. Smoot

Side 1.

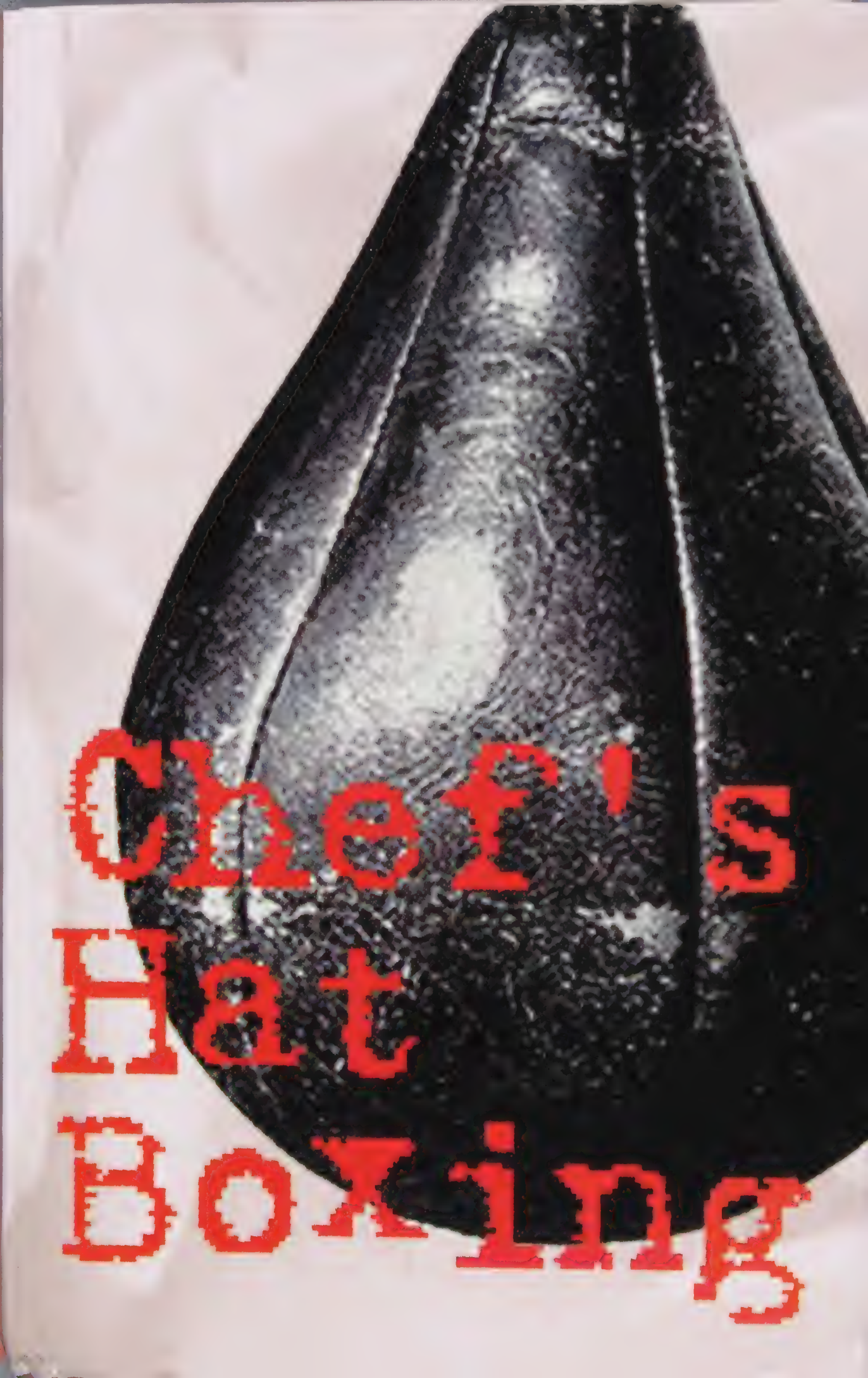
A. Easy exercises for training of pelvic floor muscles. All exercises are described with drawings in the booklet.

PELVIC FLOOR TRAINING

Speaker: Terry Bell. Music arranged by: Mia Rucker
Instructions by: Karin Medin. American editing by: Katherine F. Jeter, Ed.D., CT
and Dorothy L. Smoote
© LIC Förlag and Karin Medin, Sweden 1985

Side 2.

B. Difficult exercises. Before you start the exercises on this side, practice side A approximately 10 times.


Chef's
Hat
Boxing

- Sticks & Stones
- Glass
- Laughter

- Losing ground
- Conversation
- Bolt the door

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FOOTPUSH RECORDS
712 GRANDVIEW ST. STUDIO D,
LOS ANGELES, CA 90057
310 390 0628

- Sticks & Ston
- Glass**
- Laughter*
- Losing groun
- Conversatior
- Bolt the door

Engineered by Chu
Graphics by Susie C

FootPush

℗ &© 1996 FootPus
(310) 390-0628
All song ©1996 Douk

Sticks & Stones
Glass
Laughter
Losing ground
Conversation
Bolt the door
FootPush
FPCS-0001
CHEF'S HAT BOXING
℗ & © 1996 FootPush Records

ULTIMATE CLUB MIX

Macarena

Be My Lover

Beautiful Life

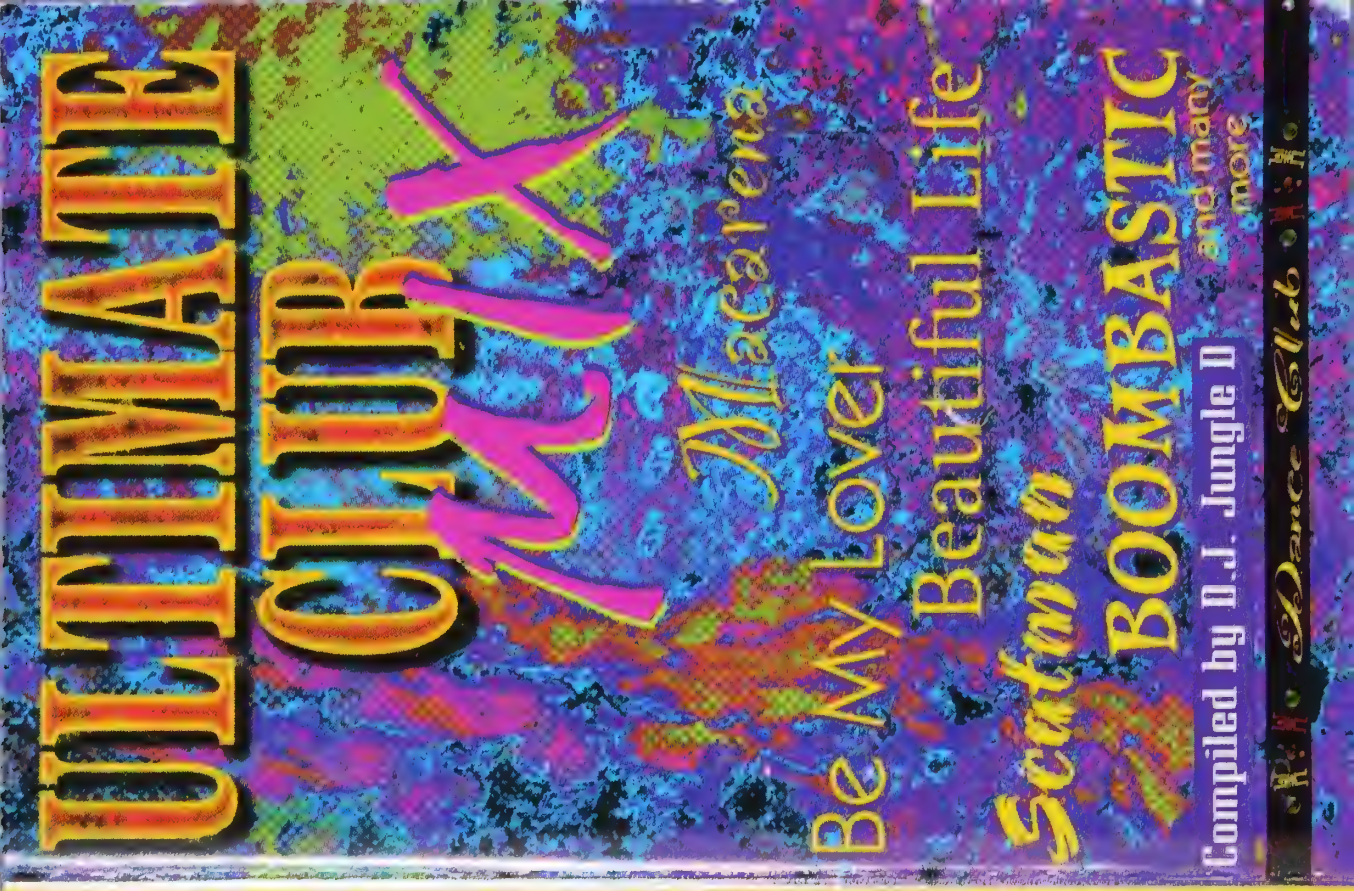
Scatman

BOOMBASTIC

and many more

Compiled by D.J. Jungle D

Dance Club



ULTIMATE CLUB *MIX*

MADACY
RC-4-0349

SIDE 1: **1. Macarena** (A. Monge / R. Ruiz - Warner Bros.) / **2. Be My Lover** (G.A. Saraf / A. Brenner / M. Thornton / L. McCray - FMP / Warner Chappell) / **3. The Bomb! (These Sounds Fall Into My Mind)** (K. Gonzales / D. Seraphine / D. Wolinsky - K-Dope / Northcott / Johnnick) / **4. I Wanna B With U** (Coltura / Bender / Hardison - Warner Chappell) / **5. Automatic Lover** (J. Wind / Quickmix / W. Jeglitza) / **6. Beautiful Life** (Joker / J. Ballard - Megasong)

0 56775 73944 7

MADE IN CANADA

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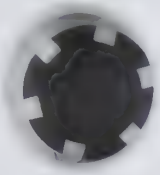
DIST. BY MADACY ENTERTAINMENT GROUP, INC.
P.O. BOX 1445, St. Laurent, Quebec, Canada H4L 4Z1

SIDE 2: **1. Danger** (Outloud / P.F. Cuttin) / **2. In The Summertime** (R. Dorset) / **3. Love And Devotion** (Wind / Quickmix / Jeglitza - Maxximum) **4. Magic Carpet Ride** (N. Cook - Polygram) / **5. Scatman** (A.N. Catania / J. Larkin - Edition Scales / BMG UFA / EMI / Iceberg) / **6. Boombastic** (O. Burrell / R. Livingston / K. Floyd - Livingston / BMG)

ULTIMATE CLUB MIX

Macarena • Be My Lover • The Bomb! •
I Wanna B With U • Automatic Lover • Beautiful Life

Side
1



RC-4-
0349

STEREO

HX PRO
B NR

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ULTIMATE CLUB MIX

Danger • In The Summertime • Love And Devotion •
Magic Carpet Ride • Scatman • Boombastic

Side 2

RC-4-0349

STEREO

HX PRO B NR

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Printed & Made in Canada

Get Lost! | Scott Morgan Biggs

RHR001

In 1996, Scott Morgan Biggs released his independent PC game Get Lost!. The game featured surreal 3D mazes and a unique, compelling soundtrack. Biggs drew influence from Steve Reich, Philip Glass and Terry Riley especially in the game's minimalist compositions. This is the first time the soundtrack has been released on a physical medium.

1. intro
2. elv
3. basement
4. endmaze2
5. light
6. goin2
7. rain
8. riley
9. whole
10. phase
11. sad2
12. mani4
13. row
14. trips3
15. slow

Scott Morgan Biggs
Presents:
GET LOST

ሃሞሳቱ ኢሱስ

ይቅር ባይ ነው
ፍቅር.

ኦርቶዶክ ተዋሕ

ሉሞዋቱ ኢሔሱ

ይቅር ባይ ነው ፍቅር...

ኦርጅናል ካሴት

ዲ/ን ዕዝራ ኃ/ሚካኤል

ሕማማተ-ሔር

ቁጥር ፪

Printed by Wozza 0911 - 42 59 79

ስቱዲዮ ሔኖ ስክሬፊያ
ሔ-ቢ
ስቱዲዮ ቴክኒክ ቢ/ክ ቴሌ ስቴት
0911 15 19 31
0911 42 78 94

፭ ተባረክ

የቅዱስ ጸሎት በረከት ሞገሶች
የቅዱስ ያሬድ ዜማ ቅድስና
ተባረክ ስባለው ተመስገን ስባለው
ውዕታህ ብዙ ነው (2)

ሕዝ.....

ከበር ስንሳን ዘኅሥሥን
ለጸጥት ቀኒ ስገሥሠን
ችቦ ከሕንርሱ ስዕተ ከሳዕ
የያዲያ ወጽዋ የሰንም ከሰከጸ (2)

ሕዝ.....

ገና ምስጋናሙን ምጽዜን ያቀርባለሁ
የአሰባዛብ በትር በመስቲ ጸዋግስ
ህዝቡ ተሻግሬሁ ስአዘዘሁ
የሙ ጊታ ነው ሞትን ያሰረ (2)

ሕዝ.....

የሰሰሱ ሕጸት ጽዋኒ ታሸተው
ተደመሰሰሁ ዘናጽሐ ጸህው
መብረቅ ስርገቱ የብርሃን ጨረር
ሰሉ ሲሰራ ስደማስ ሚጽገር (2)

ሕዝ.....

መወደሉ ደደጻፀ ሰደግባዙ
ስሰሚሥጣህ ክብረን ያመጸህ
ብቻሙን ንጉሥ ብቻሙን ጊታ
ስደሳደጸ ጠባት የመታ (2)

ገሣሥሙ እና ዜማ
ትዝታው ሳሙሴል
ዲ/ን ሕዝሉና ሠማሬት ዘርፌ

፮ በዝርጋት

በዝርታትህ ስለሠ በግርማ
በሐብር በሳጽ በጌማ
ከጽንጽ በሳጽ ነህና
ደደረስህ ምሳገና

ሕዝ.....

ሠዞችን በዘሳጽ በተሬርች ሰቀመህ
የምደርን መስረት በጥሁቅ ሳጽ መስርተህ
ስህለና መረዶት ከፀሳት ንዳበት ከሳጽ
የሰሰራኸው ሳጠፈ ሰምህ ሆነ ሰሰሻጸጸ

ሕዝ.....

ነበልባሳ ሰነሷገህ ሰረገባህ ደመና
የቃል ምሳሰ ተሰለህ ሰማፀን ምታወና
ነፍሳችን ሳይከችህ ስሰ ታቀሳቀኑህ
ዘዘመሠት ስርጽና መሰበጥ የሳሰበት

ሕዝ.....

በማችችህ ተጸሳው ተሬሽች ጸጨሳው
ስንርማህ የተነፃ በፍትህ ጸፀሳው
ተወጽ የማሰበር ተሬቀር የማሬሬ
ስንጻንተ ያሰ ነንሥ ስዕተገኘም ስገሥጸሳር

ሕዝ.....

በርቀር ማዳ ወሐህ ምርኩ በመሰቀሳ ሆነ
ጸሰጉ ምሳነንየ የመርሙ ማኒዳ በስተተ ምትጸን
ሸበቆ ተገርዞ ምጽር ሬቷ ታጸል
በመከሬው ሸበቀ ችርትህ ፈሰሰ

ገሣሥሙ ዲ/ን ጊዝር ጽሳኳ (ማሣሣ)
ዜማ ዘማሪ ዘዘታሙ ሽብረ

፯

ዝናርሀህ በጸሳቀቱ
ዝሃርሀህ ጸሰሰቀቱ
በሞርነትህ ተመሰቃ
ሰሳጸጸ ቀመህ
ጽኑ ሰጸህ ተዝርግቃ
ተባረክ የኃ ዜጋ

ሕዝ.....

ሰባረሙ ጊታ
ሰሳሰሰሳ ጸሳሞር
ትህትና ታማኙ ፣
በጨቀር ዘሥማ ፣
ብቱሰሙም
የሳሰህ ሥጽ
ዘባጎን ማህ
ሞገን ንጸህ።

ሕዝ.....

ሰሰኒ ሰጸማትህ
ዘሳሰፀ ሳሰርጋ
ጸሃሳሙ በ ሕንሳ
ጸሰህህሰሰ ሰጥ
ሳንቃማ ሰሳ
የሰ ሰሰባ
ሞሰሰሙን ዘጸሬ
ሞቱ የሚካሰሰሰ

ሕዝ.....

ብዙ ብሥርህ
ብዙ ጸሰጋ ሙ ሙም
ዘጸሰኒ ጾጥሬ
በሳሰሰሙ ሞጥ ሰ
ዘሰንጎ ጸ ሙ
ሰሰ ሰሰሰ
ጸሰሰሰሰ ሰ

ሕዝ.....

ጥቁሳህሰሰ
ሰንጎን ጸጾሰ
ወሰ ሰጸምጎሳ
ሁሰሰሰሰን ጾጾሳ
ትህንትን ሳሳጸ
ሳሙሚ ሳሬ ሳጸ
ማጸሰሚ ሰጥ ሽ.
ሰንሩ ሰሰሳሚ

ገሣሥሙ ዲ/ን ጊዝር ጽሳኳ (ማሣሣ)
ዜማ ዘማሪ ሰሰሰሳሩ ሽብረ

፰ ጊታ የዘደደሸ

ጊታ የዘደደሸ የመሬሰሰሸ ስናቱ
የዘወሰቀህ ሰሮ ዘረሰት ማሮሥም ሆንህን ወዘቱ

ሕዝ.....

በሰሥሰሰ ቃህ ሥ ሥሰሬሳ
የማደጋሰቁ የሠና ቃህ ሰሰና
ሰሰ ትጋቴ ስንሮን ቅሰሥሥሰ
ሥንገል ወዘሰሰጽት ሥነ ሠጸሀ ሥገደሸል

ሕዝ.....

ሰሰና ሠርቁን ሥንግሰ ሰሰማሥሩሽ
ሥሥርና ሰማጸ ሰሰንቮ ሳጸ ታሮቀሥ ፣
ሥጸቀርታ ሽት የቁሰቁ ከተማ
የሌማሙ ሰሰ ሰጸሽች ተሰማ

ሕዝ.....

ነቁሰሰ ጊታሥን ኃሥ ሰማጸረጊሥ
ሰቀች ሠቁሥሥ ሠጠ ቁናታሥ
ሰሰሥጥረሰን የኦሥቁኑን ፊጸዐ
ሰቀርከዘሸሸዐ ሰቀ ሰሥሰዐ

ሕዝ.....

ታሳቁ ጎንሥ የጸሀጸ ሰንዘሳ
ቁጥን ሠቁሥ ገጾሥ የተገሳ
የቁቀር ጸንና ወንጨን ዕጾ ወዐጸሸሰ
ሰሰሥን ሠሥሣሳት ሲየሰሰ ብዘሸሰ

ገሣሥሙ ዲ/ን ጊዝር ጽሳኳ (ማሣሣ)
ዜማ ዘማሪ ዘዘታሙ ሽብረ

፱ ገብርሔል

ሁሱ ሠሥጎንን ይሠርሰሱ ሠጎድ
ቀድሞሙ ይሠሠጣሰ በሕጽ ሠሥጎንድ
ገብርሔል ገብርሔል ስባት ነሙ
ዑዘቅ ነበርሳህ

ሕዝ.....

ጸዓት ሰሳቪ የሚያደጋጋ
ከጠሳት ጋር ስየተዋጋ
ከጉፋን ዘርገች ጀሸፍጎናል
ወሳሳ ቆሞ ማን ይደሳዓሰ(2)

ሕዝ.....

ንሦ ሰብቻ ስሰማይሰምር
ወሳሰን ሳሳ ሕገዚሔሔር
ሳዓማሪሪሙ ቸል ስጎሰው
ስጎናሪሰን ስየታዘነሙ(2)

ሕዝ.....

ስሰም ስሳፏን ብቷሰናዘ
ጣሳት ቢጎንስ ሰናርር ሚዘ
ስስገቢዎዘር ፍቁር ማጎ ይሰየናዕ
በሞት መካከሰ ተፈማምጾናል(2)

ሕዝ.....

ብዙ ይመር ብዙ ዜሰት
በሰጎት ተሳስ ሰግሳት
ጾሁተ ሽሰዘን ተመዐሰናሰ
የገብርሔል ስምሰል ክፎ ጸደርገናዕ

ገሣሥሙ እና ዜማ
ቀሲስ ሰዘናፍ ገ/ማርያም

፲ ከሰም ሁሱ በሳይ

ሰሙ ከሰም ሁሱ በሳይ
ክብፈ ክክብር ሁሱ በሳይ
ሰገጸ ፍጥረት ተጎበረክክ
በፍቀረ ይወጉ ስየማረክ

ሕዝ.....

ሽበቅ መውቃበር ሰከናፍ
ጽዕ ነሰች በሰማያት ሰከፈ
ክጸነ ሰከምነን ሰጸደሰ
ከሞህቁ ሙቃንን ቀሰቀሰ

ሕዝ.....

ሲሰፈ ከተራፎሙ ደዘባዕ
ሰምጾጠሙን ሽዘሙን ደደሙሰዕ
ክርስቶስ ደያሰስ የተዘሰሙ
ዐያ ነሙ ከሰም ሁሱ በሳይ ነሙ

ሕዝ.....

የጎነት የሲሰዕ መክፈቻ ሰሰሙ
የሚገጽደህ የሚያደጉም ስርሱ ነሙ
ሞተና ሙነቃብር ሰዕያዘሙም
የምጽር ሰብቶ ለሳሰቀፈሙም

ሕዝ.....

ደጽናዕ ታሳቅ ሰሙም ሚፈሬ
ያመዐጠዘ ክርዳሚሙ
የሰውሬሙ ቁጥር ደደመሰሳዕ
ሲየሰስ በትሙዕጸጸ ይነገሰዕ

ገሣሥሙ እና ዜማ
ዲ/ን ትዝታው ሳመሰሊል

፲፩ በዐዉ ከተማ

ወዐዉ ከተማ ተጠፋሳስበት
ደፈጋሰ ህጸጠሩ ልንተ ሰታርፍበት (2)
ወደ ልሰፍጌ ገሣ ስርፍ ሰያገማሚ
ልንደ መሰበሰ ጊታ ስንሄርን ስርገፉ (2)

ሕዝ.....

ዓሰ ወጋ ሰሰን ደሰሥ ከዘሙዓሰ
ሰንንወና ዘፋን ሳሰሥን ጸመርሳሰዕ
ሰጸዊ ሰተፈሰገም ልሙሳሰሙ ጊታ
ብቻሰህን ነፍረ ደደን ስተመታ
ሰጠሳት ሰሰልፎ ዋሽ የሠጋሰትን
ልፉን ስንዳንና ጸተ መቅደሰህን

ሕዝ.....

ድንገዝገዝ ነፍዩ ሰሥራሳህ ደብሬ
ጠልማ ደደዝህም ልንተ ሰተፍሰ
ሚፎኝ ያሱ ልጆች ሲያጨዳዊሰዕህ
ሰሥጆ ልሰቀረህም በቀርህን ሰየዘህ

ሕዝ.....

ማሰጸዘ ህደጠቱ ገሬ ሳኝ ዮሚሰው
ስንደሥሙን ደረጋዐ ጊታዩ ሰታዘሙ
ተራመደ በዐጸ በሞገሰ በገሮሚ
ልጆሰቅ ነህ ልንተ የሥልኑ ማሚ

ሕዝ.....

ከያሰቀዘ ንፁደጽ ብቀደም ልሰዝሮ
ዛፈ ወሥሞት ነኝ ክቶ ሙኝ ደሰሮ
የህደጠ ሙህ ምሳነ ነፍሉን የሥነመሰሰ
በመረሃሙ ዕቢ ንዘሳሰሙ ፈሰሰ

ሰመሳት ...

ገሣሥሙ ዲ/ን ጊዝር ጽሳኳ (ማሣሣ)
ዜማ ሕብታሙ ሽብረ

፲፪ ማሬሊጡ

ማሬሊጡ ከየመሬከ
ዛሬሊጡ ስየዛሬከ
ዘፍቁር ስኑቱን ስሬታ
ሰዘሰሙ የደሙ ጌታ

ሕዝ.....

የሞቱን ሠሥመሥ ሰሰብር
በድምጽ ሥጋውን ዘርዘር
ሰደጽኝ ማህተም ስትሞ
የሰርነት ገፎማ ሽልሞ

ሕዝ.....

ልንተው ያዘንዛሬ ፍቁር
ከሰማህበት የሰሙም ወጸፎ
ተሳሰጅሰት የሰሙም ወጸፎ
ዘሞተ ሰፍኗሰ ሰሳማ

ሕዝ.....

ምስጉን ነሙ የተዛሬከ
በፍጥረት የተመሰከ
ዘሙተኪያ የሰሙ ሰያሳሳያ
ከብርሀ ስንበሬ ሰሲሉያ

ሕዝ.....

የጊዛ የክሰፎች ወቀት
ስንተ ነህ ክብሬ ስገነት
ከዘሃሬሰ ሰመሳሳከቱ
ነዋሳቅሽሰ ዕዘ ከሰሳቱ

ገሣሥሙ እና ዜማ
ሰሰሚሞን ሰከዘዘከር

፲፫ የኔ ጌታ

ምን ሰክፈሰህ የኔ ጌታ
ሰጸደሳሳም ያ ሙሰን
የመፅሞጥህን የመጸጽህን
ሽዝማሬ ያሳጸስህና ከበርሰኝ

ሕዝ.....

ከታናሿ ከተማ ታሳቁ ተገኙተህበ
ከጽካሜ ዋሰቅሰህ ስገሬን ሳስከትሰህሰ
ስትመራኝ በጽቁጽህሙ ደደርሰህን ስየሞሰው
ብርሃኒ ቀድመህሰኝ ዘሰማኝን ሰብፈጽሰው

ሕዝ.....

ዝቅ ብሰህ ወደጺ ስኖርከኝ ሸከፍታ
ከሰማዩ በረከት ሰጥተኸን ስደሰ ፋንታ
ተባረክ ስሰበበው ጸሽው መጽቶ ሰከኸን
ለፈሳሰው ሳሣጸደሰ ሰሳኒ ሳጸዘን

ሕዝ.....

ገና ከጸናቱ ማህፀን ስኸሰ ሳጸሰራ
ስንተ ታሙቁኝ ነበር በከማ ሳሰመራ
ተከብሬኝ ጀመንሙ ጸር ዘወጋ ሰሰሰሙሰ
ሰንፋሌ ወሰጸ ሰሰህ ሰንህ የሰሰሰሰ

ሕዝ.....

ታሳቁ መዝገብ ወሰጸ ፈጣን ብርር ብመዝገም
ውጺ የሞሰሰከሰኝ ያንተን ፍቁር ስደጽርሰም
መመሰሰጽዎ ሳሌ ስንገሥም ከሰጸኒ ስር
ከተሰበረ ልቤ ደመርጸህ ስደሰ መዝመር

ገጥሞ ጊዝር መሰሰ (ማሣሣ)
ዜማ ሕብታሙ ሽብረ

ምኅዳብ
መጋቤሐጸፅ ፀገቸው ጸሳሰና
ደምዐ ቀረፃ
ያልጽ ተረፈ ጸፈታህ ሰቱጸያ
መሰቧያ ተጨምች

ክፈጋ ልንተሳሳ ቱመጀንም
መሰጎች ኑንዳሰክቸው ልጸፃ
ምሸኝት ወርቁ ኣሳሰን
ስዘር የተምወርቁ መሳተ
የጽምዐ ሰጸዘሥች

ጺን ሰኮኽ ተንኝ
ጺን ቴሥጽዘ ምሰሰ
ዘማሪ ዘብታሙ ሽብረ
ዘማሪት ዘርፌ ክሰጸ
ዘማሪት ምርትነሽ ግብቡን
ዘማሪት ቀጽሉት ምትኩ
ዘማሪት ወሪፍ ሽፈረው

አማኑኤል

ዲ/ን ዕዝራ ኃ/ሚካኤል

ሀ/A

ኦርጅናል
ቁ ፪

ሪኮርዲንግ ስቱዲዮ

አሳታሚና ለዘሩሩይ አብ መንፈሳዊ መዝሙር ቤት
0911-161931 / 0911-427894

ሰማኦሴል

ዲ/ን ዕዝራ ኃ/ሚካኤል

ሰ/B

ኦርጅናል
ቁ ፰

ሰላታማኑ አክፋፋይ አብ መንፈሳዊ መዝሙር ቤት

0911-161931 / 0911427894

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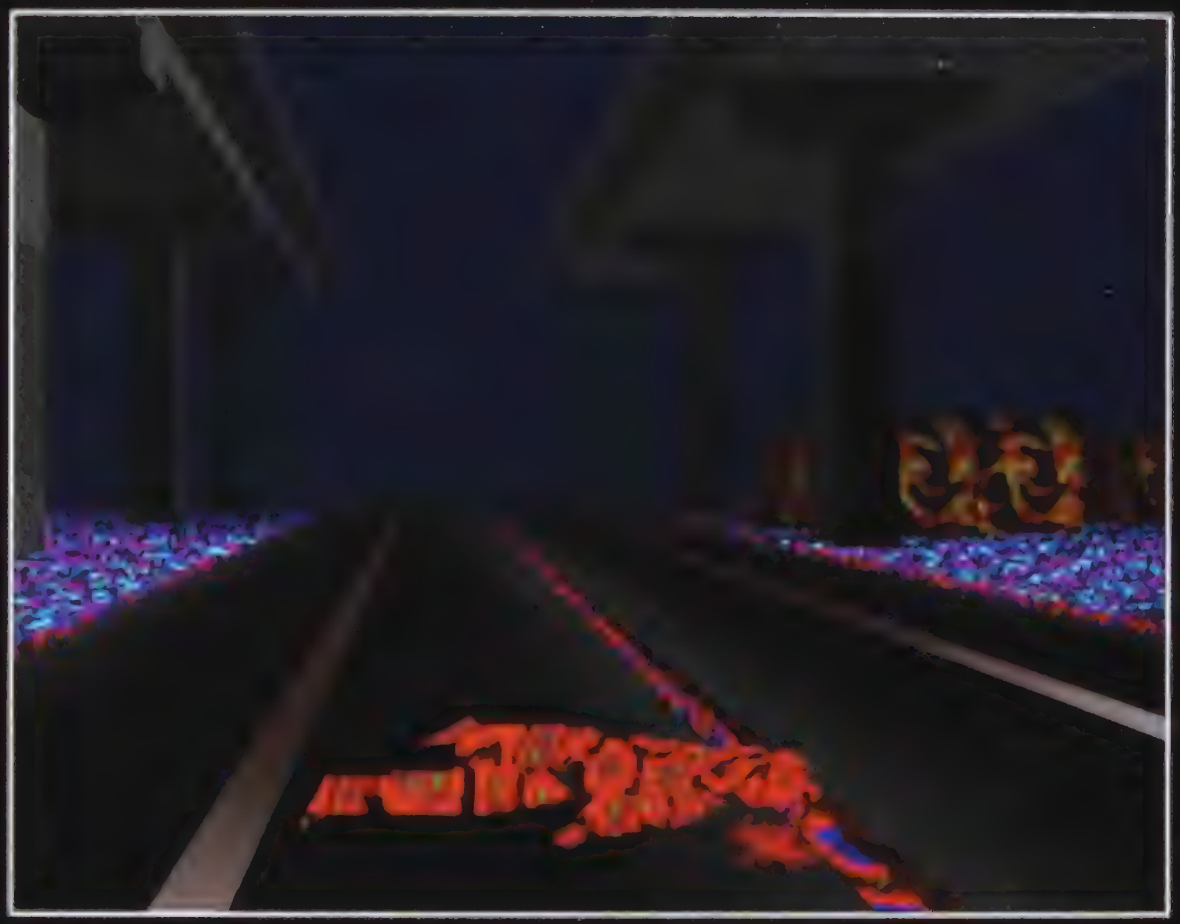

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IN COLD BLOOD
HOUSE OF THE RISING SUN
HIT ME LIKE THAT SNARE

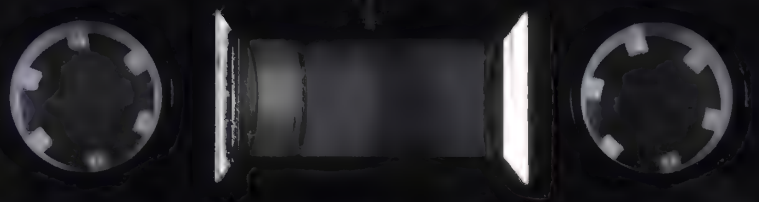
DEADCRUSH
ADELINE
LAST YEAR
PLEADER

0 75678 66131 0

RELAXER

SWV
IN COLD BLOOD
HOUSE OF THE RISING SUN
HIT ME LIKE THAT SNARE

PART ONE



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LAST YEAR
PLEADER
PART TWO
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The Buck Creek Jazz Band:

Just the Way Fred Liked 'Em

BC-109

Just the Way Fred Liked 'Em

The
Buck Creek Jazz Band:

Just the Way Fred Liked 'Em

BC-109

Jim Ritter ..... Cornet
Frank Mesich .....Trombone, Euphonium
John Skillman ..... Clarinet
Jerry Addicott .....Banjo
John Wood .....Tuba
Bill Richards .....Piano
John Roulet ..... Drums
John Lyon .....vocal & guitar (Fred only)

Dolby Noise Reduction

Credits:
Recording Engineer ..... Frank Mesich
Jacket Design & Notes ..... Jim Ritter
Band recorded ..... April 17, 1993
John Lyon recorded ..... Oct. 19 ,1990

1. Fred (John Lyon, vocal)
2. Louisiana Bobo
3. Miss Celie's Blues
4. I Want To Linger
5. Oh My Babe Blues
6. Forty and Tight
7. Bouncin' Around
8. Gone
9. I Wonder Where My Easy Rider's Gone
10. Arkansas Blues
11. Weary Blues

Buck Creek Records
6617 Ridgeway Drive
Springfield ,VA 22150

Side One
1. Fred (John Lyon - vocal)
2. Louisiana Bobo
3. Miss Celie's Blues
4. I Want To Linger
5. Oh My Babe Blues
6. Forty and Tight
© 1993
Buck Creek
Jazz Band
Dolby
BC - 109
6617 Ridgeway Dr.
Springfield ,VA
22150
The Buck Creek Jazz Band:
"Just the Way Fred Liked 'Em"

Side Two
7. Bouncin' Around
8. Gone
9. I Wonder Where My Easy Rider's Gone
10. Arkansas Blues
11. Weary Blues
© 1993
Buck Creek
Jazz Band
Dolby
BC - 109
6617 Ridgeway Dr.
Springfield ,VA
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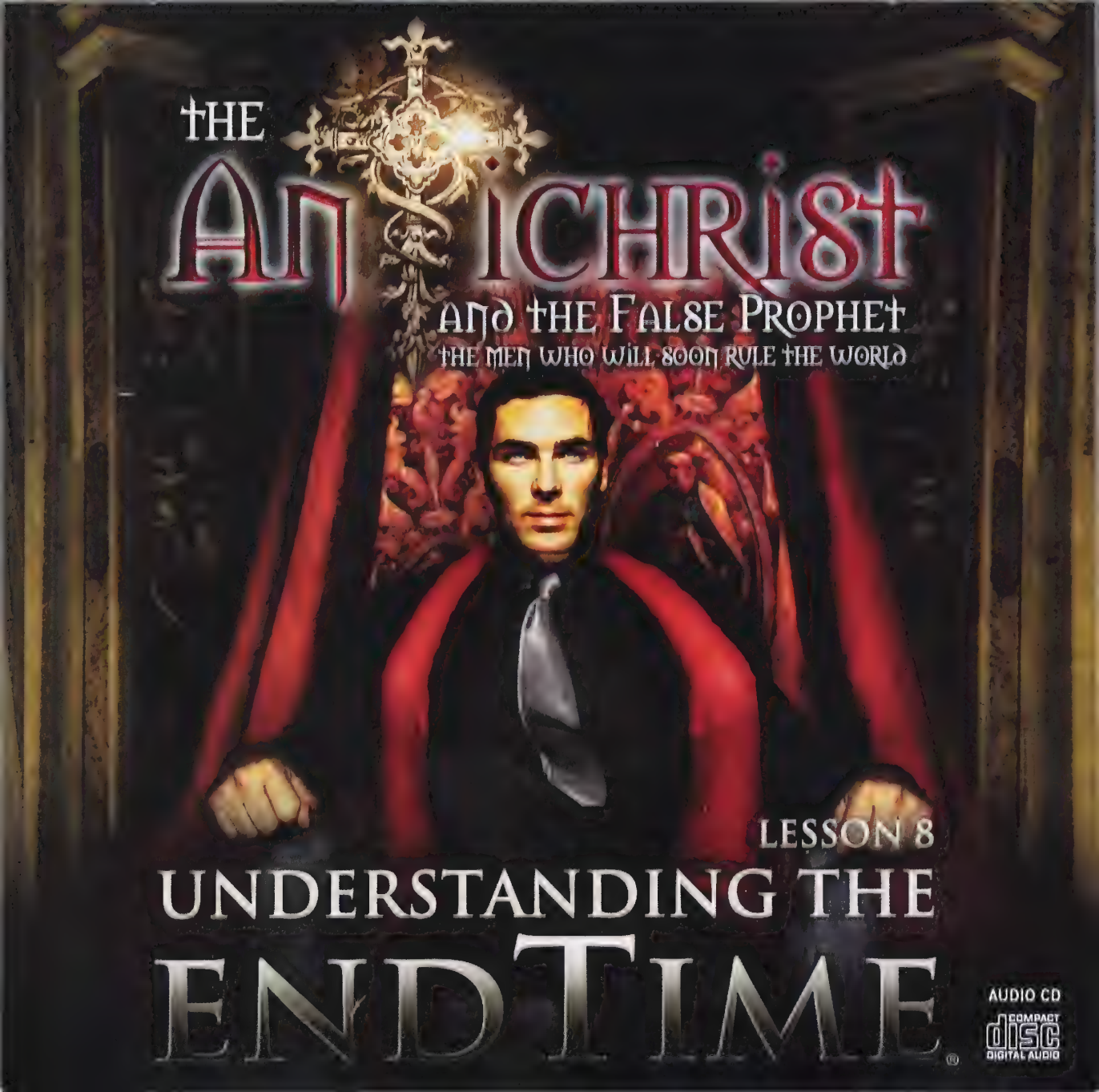
The Buck Creek Jazz Band:
"Just the Way Fred Liked 'Em"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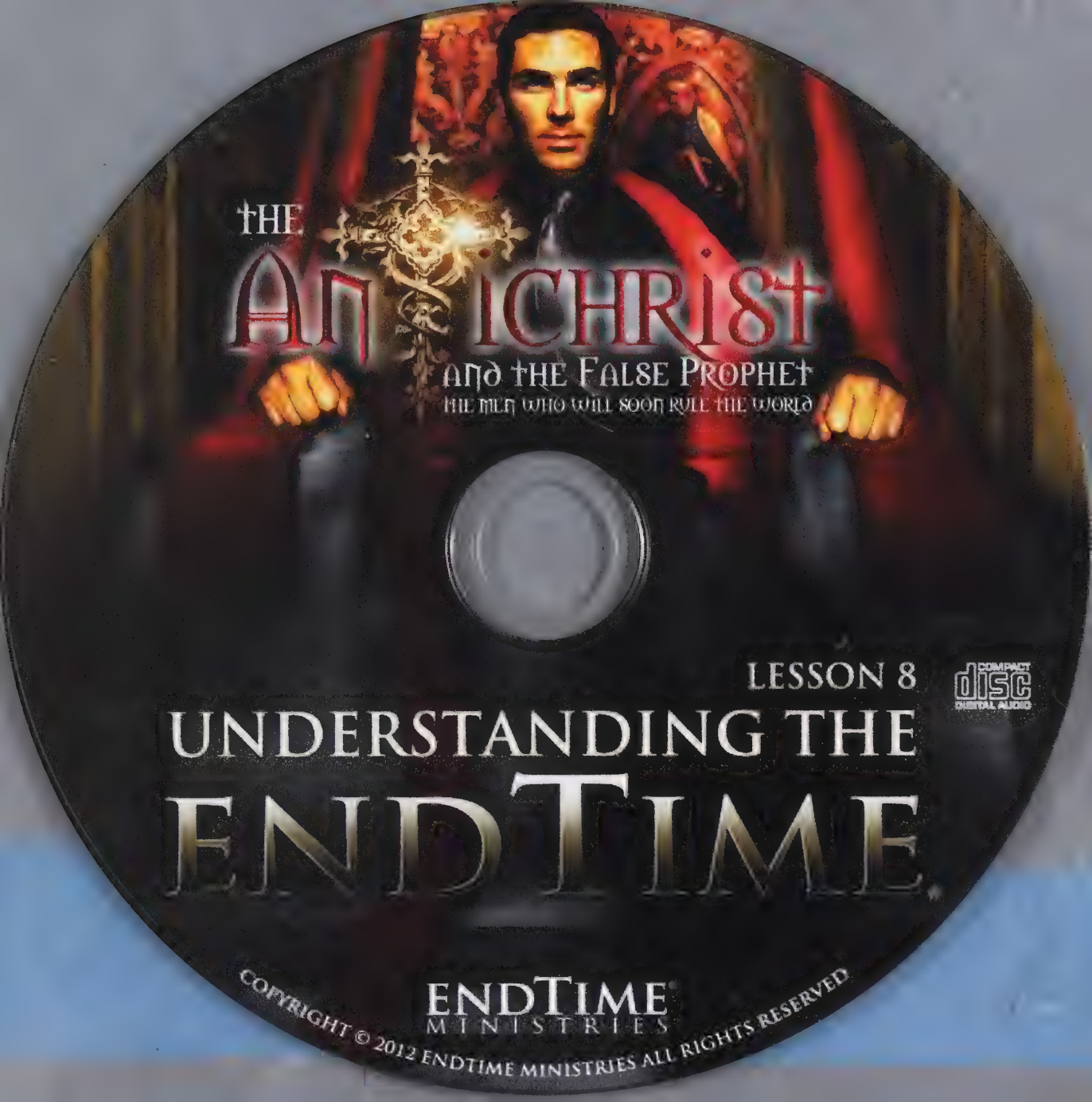
AND THE FALSE PROPHET
THE MEN WHO WILL SOON RULE THE WORLD
LESSON 8
UNDERSTANDING THE
END TIME
AUDIO CD
COMPACT
disc
DIGITAL AUDIO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ENDTIME
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THE ANTICHRIST AND THE FALSE PROPHET

The Bible prophesies that two individuals will rule over a system of world government just before the Battle of Armadeddon and the Second Coming of Jesus to the earth. One will be a political leader, and the other will be a religious leader. This prophecy lets us know that these two people will come out of the reborn Holy Roman Empire. The Holy Roman Empire was reborn on November 3, 2009. This video gives proof that the powerbase of the Antichrist is now established and awaiting his arrival.

Irvin Baxter is founder and president of Endtime Ministries, host of *End of the Age* television broadcast and *Politics & Religion* radio – an international prophecy program, publisher of *Endtime* magazine, and host of the *Holy Land Prophecy Tour*. He is one of the world's foremost authorities on world events in light of Bible prophecy and is regularly interviewed by the media and press for his insightful commentary.

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ON CD!
MAUI
INCLUDES SEVEN POOLS
REMOTE BEACHES
HIDDEN WATERFALLS
PLAYS IN YOUR CAR CD PLAYER
MAPS INSIDE

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Discover majestic, quiet places most visitors seek but few find...Breath-taking waterfalls - pristine, secluded beaches - mist-shrouded mountains - cool, emerald valleys.

Packed with information, wisdom and lore even residents might not know... **H. Niehaus, Ukiah, CA**

Interesting things were pointed out that we would have driven right by... **K. Gallagher, Dover, VA**

Side roads that we would have missed were the best... **J. Montoya, Albuquerque, NM**

The beaches and waterfalls we found with this guide were unreal...The Maui experience we had hoped for... **P. Anderson, Seattle, WA**

...By far the best tour of its kind! **R. Byron, Editor, Travel Quest Magazine, NY, NY**

We would recommend this tour to anyone. The woman narrating has a beautiful voice. If you missed The Hāna Road Tour you missed Maui at her most beautiful... **K. Parks, Kelowna, BC**

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HĀNA ROAD BRAND™

CASSETTE TOURS

"THE ACCURATE, UP-TO-DATE AUDIOGUIDES"

HRCT4

Turquoise Water Series

Turquoise Water Productions

Haiku, Maui, Hawaiian Islands

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Self Guided Drive
on CD • 4th edition

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ON CD • 4TH EDITION •

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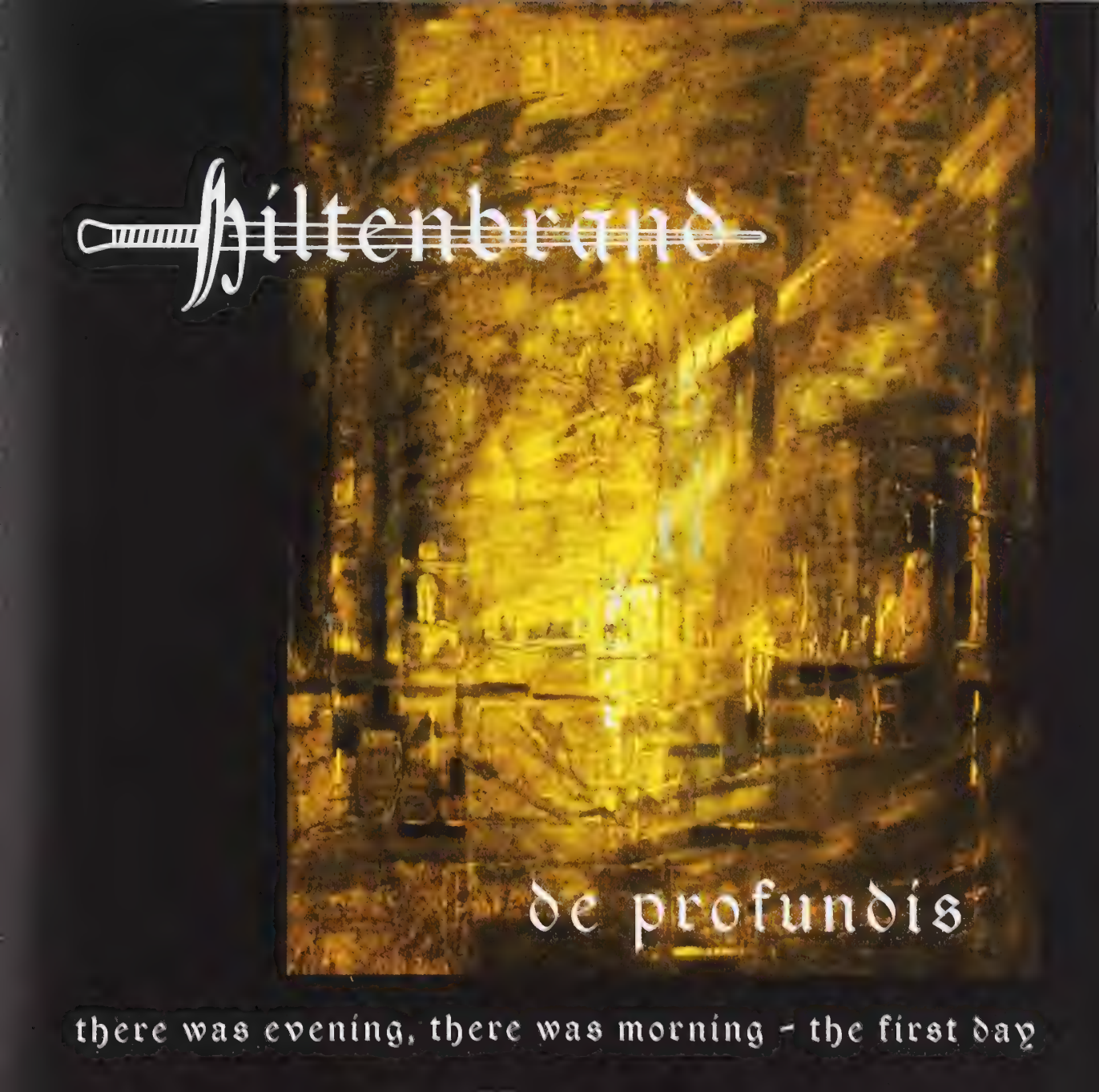
Hiltenbrand
de profundis
there was evening, there was morning - the first day

de profundis

there was evening, there was morning - the first day

Hiltenbrand

1 *De profundis*

2 *Dark shadows*

3 *Sourde puissance de l'abime*

4 *Farewell*

5 *Destiny*

6 *Liberame*

7 *Hommage à J.S.Bach*

Music : Ernest Hiltenbrand
Programming and Sound Engineer: Alexius Tschallener
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Hardstudios Winterthur: www.hardstudios.ch

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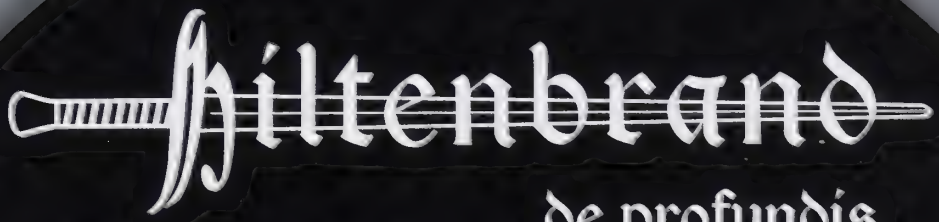

de profundis

there was evening, there was morning - the first day

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de profundis

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ENCHANTMENT

Ian Henderson

A Beautiful Soul
by Bernetta Hoff

Can you still love in the face of rejection?
In the face of fear so great it is sucking you down into the quicksand?
Can you still love, in the mad world of contemporary beings
that catches you up in the rush?
That spins you around in every direction until you are so dizzy and
tired you don't know who you are or where you are going?

Your soul, what happened to it?
Is it buried somewhere in all the confusion?

It is beautiful like mountains, trees and flowers, soft as the moss on a
streamside rock, as faithful as the four seasons.

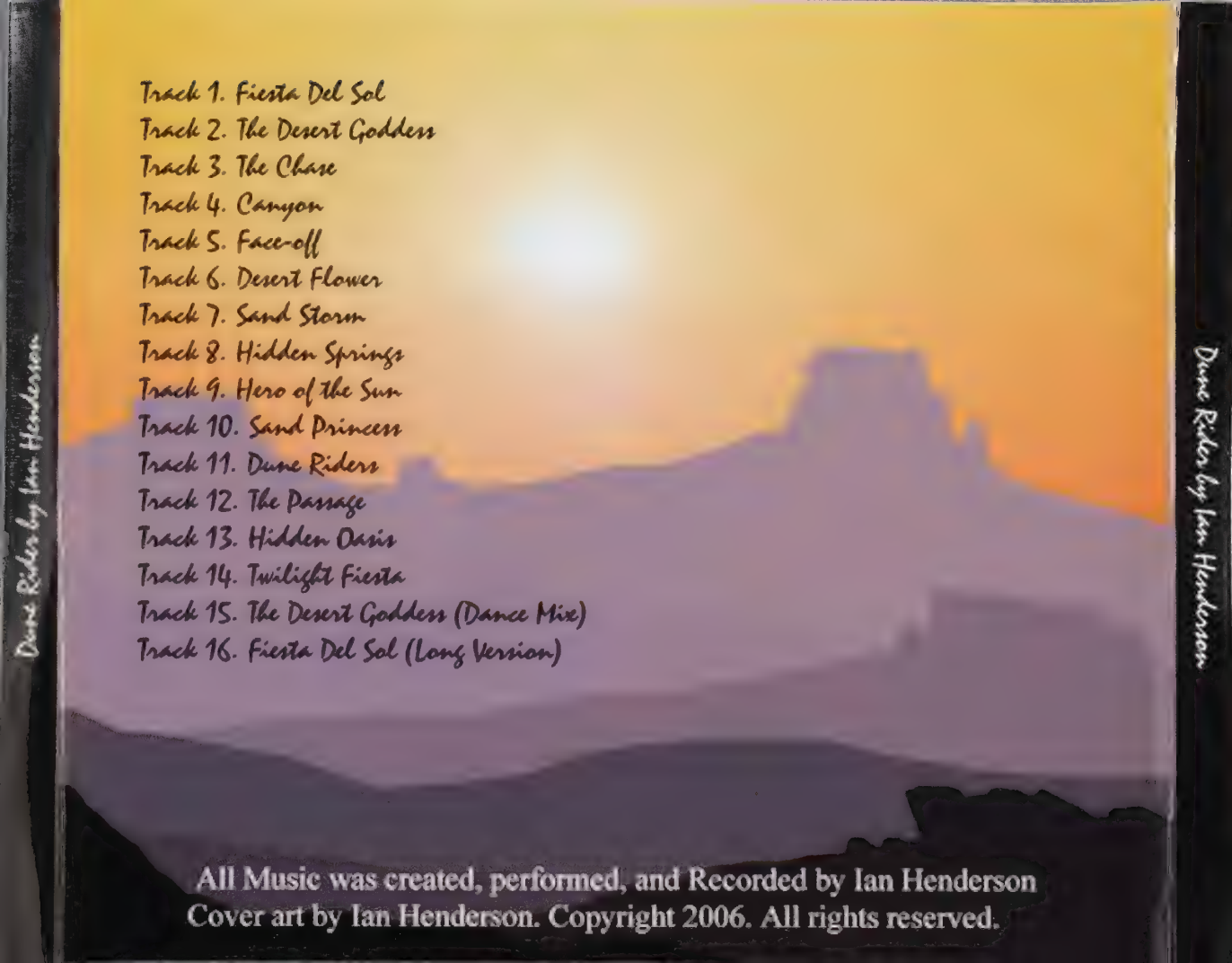
Are you too hurried to look up and see the things you used to love?

nchantment
Is it live or is it Memorex?
Is it live or is it Memorex?
an A. Henderson

Track 1. Beautiful Soul
Track 2. The Clearing
Track 3. Memories of the Heart
Track 4. World Afraid to Love
Track 5. What Is and What Once Was
Track 6. Enchantment
Track 7. Plain of Six Glaciers
Track 8. Return
Track 9. Lost Reflection
Track 10. New Snow
Track 11. Swept Away
Track 12. Song of Spring
Track 13. Twilight Falls
All music was created, produced and recorded by Ian Henderson
Cover art by Ian Henderson, Poem by Bernetta Hoff
Enchantment · Ian Henderson
Enchantment · Ian Henderson

Dune Rider

Ian Henderson

FUJIFILM
Dune Rider
COMPACT
Recordable
MADE IN JAPAN

Track 1. Fiesta Del Sol
Track 2. The Desert Goddess
Track 3. The Chase
Track 4. Canyon
Track 5. Face-off
Track 6. Desert Flower
Track 7. Sand Storm
Track 8. Hidden Springs
Track 9. Hero of the Sun
Track 10. Sand Princess
Track 11. Dune Riders
Track 12. The Passage
Track 13. Hidden Oasis
Track 14. Twilight Fiesta
Track 15. The Desert Goddess (Dance Mix)
Track 16. Fiesta Del Sol (Long Version)
Dune Riders by Ian Henderson
Dune Riders by Ian Henderson
All Music was created, performed, and Recorded by Ian Henderson
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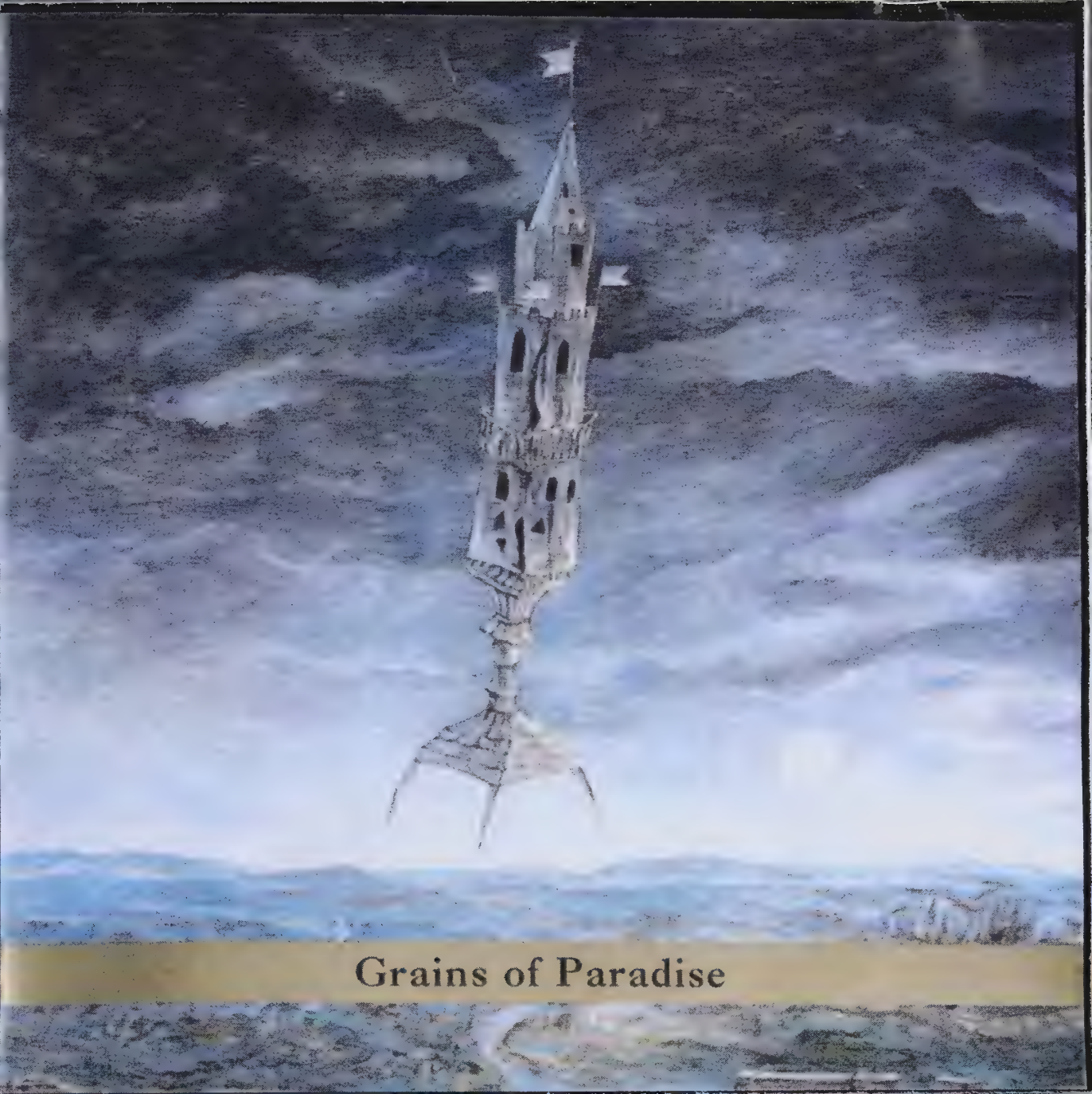

Grains of Paradise

ERIK FRIEDLANDER *cello*
TREVOR DUNN *bass*
SATOSHI TAKEISHI *percussion*
BRYCE DESSNER *guitar*
JOYCE HAMMANN *violin*
KAREN MILNE *violin*
PETER ROVIT *violin*

The aroma of spices was a breath wafted from Paradise over the human world. —W. Schivelbusch, *Tastes of Paradise*

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Subject
Date
ERIK FRIEDLANDER
GRAINS OF PARADISE
80Min-700MB
COMPACT
disc
Recordable
48X Speed

SHEILA CHANDRA • MOONSUNG: A REAL WORLD RETROSPECTIVE

SHEILA CHANDRA • MOONSUNG: A REAL WORLD RETROSPECTIVE

This compilation features some of the best of Sheila Chandra's work for Real World.

'One of the most beautiful voices on earth.' Billboard

1. **Ever So Lonely/Eyes/Ocean** ♁ 3:27
2. **Dhyana and Donalogue** ♁ 4:41
3. **Shehnai Song** ♈ 2:05
4. **The Enchantment** ♁ 4:46
5. **Speaking in Tongues III** ♈ 2:16
6. **ABoneCroneDrone 3** (excerpt) ♎ 4:17
7. **Nana** ♁ 2:36
8. **Waiting** ♈ 6:03
9. **Sacred Stones** ♁ 5:33
10. **ABoneCroneDrone 1** (excerpt) ♎ 3:10
11. **Lagan Love/Nada Brahma** 4:07
12. **Blacksmith** 2:59

Bonus Track

13. **Ever So Lonely/Eyes/Ocean** remix by Stephen Hague

♁ From the album 'Weaving My Ancestors' Voices' (CDRW24) Ⓟ 1992 Moonsung Productions/Real World Records Ltd,
♈ From the album 'The Zen Kiss' (CDRW45) Ⓟ 1994 Moonsung Productions/Real World Records Ltd,
♎ From the album 'ABoneCroneDrone' (CDRW56) Ⓟ 1996 Moonsung Productions/Real World Records Ltd.

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www.realworldrecords.com www.sheilachandra.com

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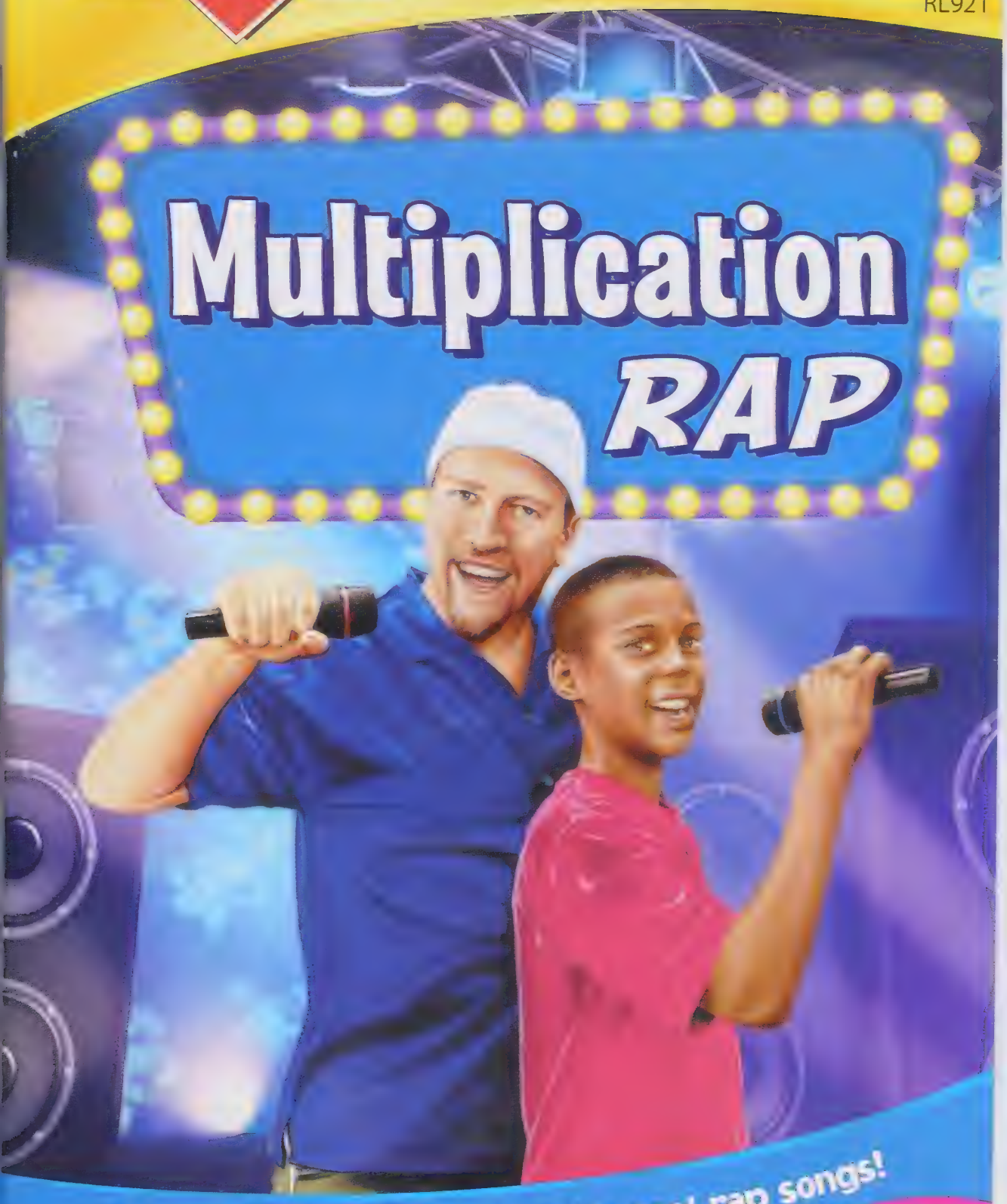

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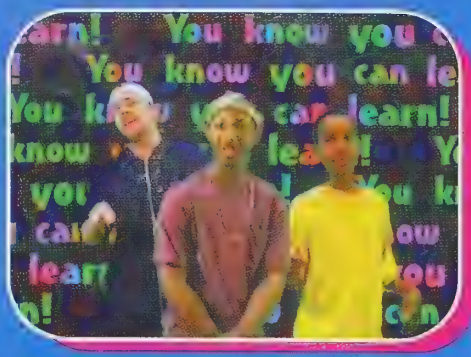

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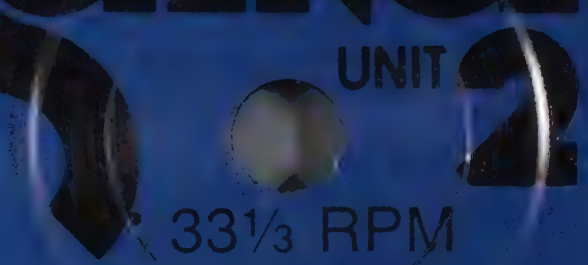

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How To Display Women's Cosmetics And Men's Toiletries

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For An Endless Time
Quinn Coleman

Side 1

1. *Destiny*
2. *It's My Hope*
3. *Where Love Is*
4. *Dearest Children*
5. *For An Endless Time*

Side 2

1. *That We May Know*
2. *Follow His Way*
3. *Help Me Find My Way*
4. *Teach Me To Walk / A Child Is Love*
5. *There's Not Much Time Remaining*

Produced by Denny Crockett & Quinn Coleman
Arranged and Orchestrated by Denny Crockett
Recorded at Syndicated Recording Studios of America Provo, Utah
Recording and Mixing Engineer Lance Parker
Photography by Lee Ann Moss
Art Direction and Design by Quinn Coleman

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MONITOR PRESENTS

BayaniHan

PHILIPPINE DANCE COMPANY

AS PRESENTED BY S. HUROK

Bayanihan

DURING the summer of 1958 at the Brussels Fair a company that few outside the Philippines had heard of set international audiences cheering with its excitement and variety, its vivacity and charm. So spectacular was Bayanihan's Brussels' success that such cities as Rome, Copenhagen, Madrid and New York clamored to see the troupe and quickly capitulated to its rare beauty.

The company takes its name from an ancient Filipino custom. The word is derived from *bayani* meaning "group work" and Bayanihan means getting together to push through a common project. The Bayanihan Philippine Dance Company is a project of the Bayanihan Folk Arts Association, a non-profit civic organization composed of public-spirited citizens in the Philippines.

BONTOC WAR DANCE

THE music and sounds on this recording were taped during actual performance of the dances in the studios of the Manila Broadcasting Company on August 17, 1959. Thus the music is "live", and even in those numbers where the dancers make no audible sound the listener can "feel" their presence. In a recording of folk music this quality is essential since the dancers help to bring out the timing and rhythm of the musicians. The 12 numbers on this record are selected from the five main groups of dances as presented on stage by the Bayanihan Philippine Dance Company.

I. Dances of the Mountain Region

In the Mountains of northern Luzon Island still live pagan folk preserving their tribal identity, customs, and lore. Their dances celebrate victories, festivals, religious rituals, thanksgiving, etc. The musical instruments include the nose flute, bamboo guitar, gongs of various sizes and shapes, drums and wooden sticks.

Bontoc War Dance (*Side* 2, *Band* 4) The nose flute, a simple wooden flute played by a single nostril, opens this dance. It is followed by a chant, then gongs and the sound of shields and spears as the men perform a mock fight.

Bangibang Funeral Dance (*Side* 1, *Band* 4) In this dance are heard the sounds of a cricket made by a sort of bamboo swizzle stick and the beating of other odd-shaped wooden rods and sticks. The pounding of the bare feet of the warriors of the tribe is also heard. The shouting toward the end of the dance has for its purpose an attempt to awaken a dead comrade as part of the funeral ritual.

II. Regional Variations

The dances which follow are a collection of typical dances from various parts of the Philippines. The diversity in type, tempo and music reflects the character of a nation composed of over 7,000 islands. Distinct and separate cultural pockets developed during the long, successive waves of population resulting in a patchwork quilt rich in variety but with dominant chords of Malayan, Indian, Chinese, Spanish and American strands readily apparent.

Side One
1. a) BAHAY KUBO
   b) LULAY
   c) ILOCANA NASUDI
2. SINGKIL
3. POLKABAL
4. BANGIBANG FUNERAL DANCE
5. PANDANGGO SA ILAW

Side Two
1. MAGLALATIK
2. TAHING BAILA
3. JOTA MONCADENA
4. BONTOC WAR DANCE
5. PANDANGGO SA SAMBALILO
6. SULTANA
7. ITIK ITIK

Maglalatik (*Side* 2, *Band* 1) This dance is performed by men each wearing a harness of coconut shells positioned on his back, chest, hips, and thighs. They also carry a pair in their hands with which they beat a tattoo rhythm on their own shells or on those of their partners. The dance resembles a mock fight over "latik", a coconut meat residue. The music is provided by a native rondalla (string band).

Itik Itik (*Side* 2, *Band* 7) The word "itik" means duck, and this dance utilizes steps and movements imitative of a duck walking in short steps and splashing water over its body. The dancers are girls. Music is by the rondalla.

Pandanggo Sa Ilaw (*Side* 1, *Band* 5) This is perhaps the most popular of all Philippine dances. The dancers reveal their virtuosity and grace by balancing three lighted oil lamps on their heads and the backs of their hands as they execute the waltz-like steps. The rondalla provides the dance music.

III. Fiesta Filipina

The coming of the Spaniards in the 16th century brought a new influence to Philippine life. A majority of the Filipinos were converted to the Roman Catholic faith, European cultural ideas spread and the Filipinos adapted and blended the Western imports to meet local conditions. In the field of music and dance, the waltz, polka, jota, fandango, and mazurka, among others, were "Filipinized". The following dances are typical of the result.

Polkabal (*Side* 1, *Band* 3) Here the words "polka" and "waltz" were blended to obtain the title of a dance which, in its performance, blends the steps of the two classic ballroom dances. This dance may be performed as a formation dance for girls only, or may be danced in the ballroom by couples. It is especially popular with young people because of its lively nature. The rondalla provides a pleasing and rather intricate accompaniment.

Jota Moncadena (*Side* 2, *Band* 3) This is an adaptation of the Spanish jota with three distinct parts: 1) a moderately fast opening accentuated by the rhythm of bamboo castanets held by the dancers; 2) a very slow, contrasting section; and 3) a return to the initial rhythm but at an even faster tempo. The rondalla is given an opportunity to display its considerable range in mood in this dance.

IV. Rural Philippines Suite

Life in the rural Philippines, today as in the past, is comparatively simple and pleasant. In a country abundantly blessed by nature there is much to celebrate in dance, song, and story. Dances of the rice growing countryside express the people's joy in work, love for music and gaiety, thanksgiving for a good harvest, or simply a song for a pretty day.

Bahay Kubo, Lulay and Ilocana Nasudi (*Side* 1, *Band* 1) Three popular Philippine folk songs make up this section and give the listener perhaps his first chance to hear the Philippine language "Tagalog" spoken, or rather, sung. Bahay Kubo means "My Nipa Hut"; Lulay is the name of a young girl being courted; and Ilocana Nasudi means a young, unmarried girl from the Ilocos area of Luzon. The songs are sung by the Bayanihan group as the opening scene for the suite of rural dances.

Pandanggo Sa Sambalilo (*Side* 2, *Band* 5) This is a flirting dance which has the village swain showing off to his sweetheart by picking up a broad brim straw hat without using his hands. The rondalla provides the music as the dancers improvise steps working toward the hat-picking climax.

monitor MFS 322

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V. Muslim Suite

In the southern part of the Philippines, on the large island of Mindanao and the adjacent Sulu Archipelago, live about 700,000 Filipinos of the Islamic religion. These Muslim Filipinos who embraced Mohammedanism as early as the 14th century and have successfully resisted attempts at Christianization, differ markedly in customs and culture from the balance of the Philippine population. The music, dance, and costumes of this portion of the Bayanihan Philippine Dance Company performance provide an accurate mirror of Muslim Philippine life and reflect the influence of Arabian and Indo-Malayan cultures.

Sultana (*Side* 2, *Band* 6) This is a royal dance from Jolo, Sulu and opens with the entrance of guards, eight girl slaves, and finally the Sultana herself. The music is provided by gongs, chants, and drums.

Tahing Baila (*Side* 2, *Band* 2) To the beat of the "Kuntangan", a xylophonic set of gongs, a couple performs most unusual movements depicting a fish. The dance is found in Basilan, Zamboanga and has for its purpose invoking aid for a good fishing expedition. The hand movements suggest the waving of the fins of the fish as it turns in the water. There is a good deal of twisting of the arms, writhing, and winding in an eel-like manner.

Singkil (*Side* 1, *Band* 2) In Lanao province, every young woman of royal blood is expected to learn the "Singkil", a dance which takes its name from the bracelets worn by the dancer around her ankles. A unique feature of the dance is the use of twelve bamboo poles arranged in three groups of four each in double criss-cross fashion. While dancing, the Princess carries two jeweled fans called "apir", which she moves in stylized fashion. Throughout the dance a slave girl follows behind the Princess sheltering her with a heavily ornamented umbrella. The dance has no music except the beating of the bamboo poles.

(*See cover photo*)

This recording was taped for Monitor by Borromeo and Cochran, Manila, at the Studios of the Manila Broadcasting Company, Manila, Philippines.

All music was arranged and conducted by Miss Lucrecia Kasilag, Dean of the College of Music and Arts of the Philippine Women's University, Manila.

The conductor of the Rondalla is Mr. Juanito Gonzales Production of the recording was under the supervision of Mr. John M. Reed who also provided the program notes.

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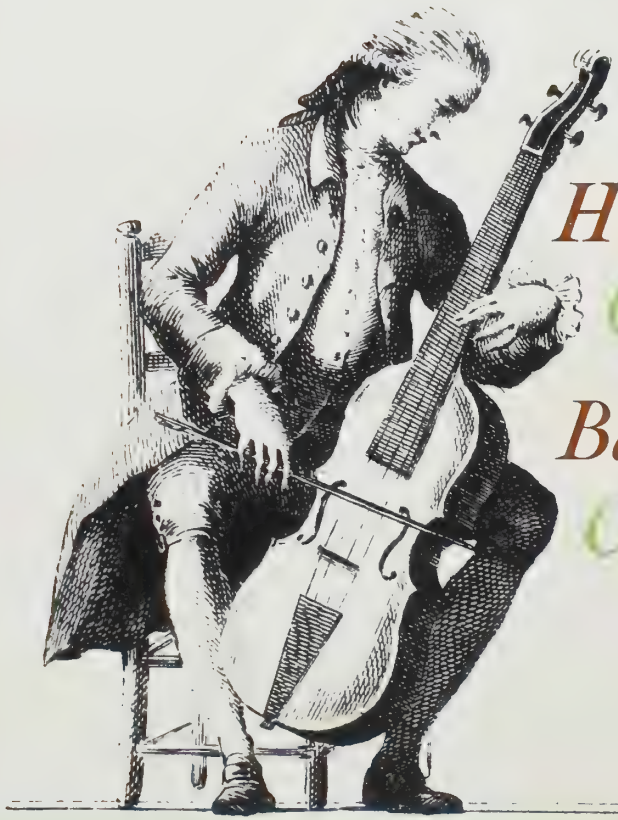

Haydn

Cello Concerto

Boccherini

Cello Concerto

PHILHARMONIA ORCHESTRA

CARLO MARIA GIULINI, CONDUCTOR

Photo: Auerbach

JANOS STARKER was born in Budapest in 1924. He began playing the cello at the age of 7. He graduated from the Budapest Academy of Music, where his teachers were Adolph Schiffer and Leo Weiner, and started his public appearances as a soloist at the age of 10. After the war, following a term as first cellist with the Budapest Opera and Philharmonic Orchestra, Starker gave concerts throughout Europe. In 1948 he became first cellist with the Dallas Symphony, moving on in the same capacity to the Metropolitan Opera (1949) and the Chicago Symphony (1953). Now an American citizen and resident of Chicago, he appears regularly in recital and as soloist with all the leading American and European orchestras.

Starker recordings are made on the "Lord Aylesford," the largest instrument ever built by Stradivari and dated 1696.

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Philharmonia Orchestra, Carlo Maria Giulini, Cond.

S35725

JANOS STARKER, Cellist

Philharmonia Orchestra
Carlo Maria Giulini, Conductor

HAYDN — Concerto in D Major, Op. 101

Allegro moderato / Adagio / Allegro

Haydn's Cello Concerto, like the Boccherini concerto paired with it on this recording, is subject to certain suspicions as to authenticity. The doubts concern a cellist, Anton Kraft, for whom Haydn procured a post in the chapel of Prince Esterházy. Kraft took instruction in composition from Haydn at one point, entering this field with such ardor that he began to neglect his instrument. Yet he was a superb cellist for whom, for instance, Beethoven wrote the extremely difficult cello part in his Triple Concerto. By the end of his life he had a quite respectable list of compositions to his credit, and this, added to the fact that the work has few of the personal fingerprints of Haydn's style, has led musicologists to suspect that the work was, in fact, written by Kraft.

More recently, however, the work has been discovered in Haydn's manuscript and entered in his own catalogue, and the most probable solution is that Kraft brought the work to Haydn in an unfinished state for him to work out and orchestrate. As we know from the many arrangements that Bach made of Vivaldi there would have been nothing unethical in those days in Haydn adding the work to his own catalogue.

The work itself is a delight to hear, although one should bear in mind that the woodwind parts have nearly all been added by Gevaert, the nineteenth century editor to whom we owe our present editions.

Unlike the simpler form that will be found in the Boccherini, there is a full orchestral tutti at the beginning of the work in which all the main tunes are heard, and the development section is unusually long for a concerto of this period. The return to the home tonic does not arrive with the conventional first subject, but is delayed till the second, giving the general shape of the movement an attractive fluidity.

It is the soloist who launches the simple slow movement tune, to be echoed immediately by the strings. The next solo entry gives us a more impassioned mood and the cello's restatement of the first tune is followed by a most touching inversion in the orchestra. A more determined interlude leads to a restatement with a short cadenza.

The final rondo manages to combine genuine high spirits with the essentially lyrical nature of the instrument. It is a delightful creation, particularly in the winsome sadness of the long minor section. Here, if anywhere, one sees the magic touch of Haydn.

BOCCHERINI — Concerto in B flat Major

Allegro moderato / Adagio non troppo / Rondo (Allegro)

To Giuseppi Puppo, the fashionable Italian violin teacher in Paris at the beginning of the nineteenth century, Boccherini was a feminine Haydn — "the wife of Haydn," as he said. Puppo spoke musically: Boccherini had Haydn's grace and poise but rarely his strength of invention in development and certainly not his genius for key-relationships. His melodic invention was often Haydn's equal, yet embroidered with decorations that can charm but can also weaken a tune.

This may well be explained by his virtuosity as a cellist as opposed to Haydn's gifts on the keyboard. A stringed instrument is essentially melodic – it tells only half a story. It would be natural for Haydn to have a greater sense of part-writing, of harmonic invention and of key-change than a cellist like Boccherini. At the same time, it is almost inevitable that a string player should have softer lines to his tunes, should embellish them more actively.

Photo: Auerbach

Boccherini's output was prodigious. He wrote 467 instrumental works; mainly sonatas, trios, and quintets. Included among them were twenty symphonies, but his most fluent work is contained in the quintets with two cellos and his cello concerti. Indeed, his general standard of work is so high that he is often unjustly neglected – the penalty, probably, of living so near in time to Haydn.

His Cello Concerto in B flat is his best-known work, yet its authenticity as a whole, complete, and finished piece by Boccherini is the most questionable of any.

The history is as follows: In 1895 Grützmacher, the distinguished Dresden cellist, published under Boccherini's name a Fifth Concerto in B flat. He never revealed the source of the material and no B-flat concerto is mentioned in any biography or even in Boccherini's own catalogue.

Recently, however, a concerto reasonably assumed to be by Boccherini was discovered in the Dresden State Library. It was in an extremely sketchy condition, and the slow movement was quite different from that which we know. Since then, an eighteenth century manuscript of eleven cello sonatas of Boccherini has been unearthed, the seventh of which is recognizably the basis of the present concerto. The slow movement used by Grützmacher actually belongs to the Third Concerto.

The solution, almost certainly, is that Boccherini hurriedly produced this Fifth Concerto, for a special occasion, from his Seventh Sonata. It then lay undiscovered until Grützmacher found and arranged it, somewhat after the taste of his day, adding two oboes to the score and substituting a slow movement from the Third Concerto.

The work is none the less appealing for its somewhat obscure ancestry. The tunes are spacious and have real breadth, and the forms of the three movements are convenient pegs on which to hang delightful inventions, rather than (as with Haydn) a source of excitement in their own right.

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HERMANOS GOMEZ

LP - 6054

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ASI CANTABAN LOS HERMANOS GOMEZ

LADO A

POR LAS PUERTAS DE ORIENTE
LA REINA
NOSTALGIAS
PABLERA
VERDE LUNA
FUEGO, FUEGO

LADO B

LLORANDO A SOLAS
TEN PIEDAD
MERCEDES
LAMENTO INCAICO
VECINITA
LOS AÑOS HAN PASADO

Venezuela conoce muy bien las guitarras y las voces de los Hermanos Gómez, porque ellos tuvieron el privilegio y el buen gusto de buscar en el rico cancionero popular, lo más agradable y tal vez lo más espiritual para integrar su repertorio.

Cantores del alma popular de los pueblos, los Hermanos Gómez supieron disciplinar sus voces y guitarras, para integrar uno de los duetos más famosos que ha tenido Venezuela, y que ahora, por circunstancias muy especiales del destino, ha dejado de existir.

Afortunadamente, estaban grabadas estas canciones, especie de mosaico musical de America, donde figuran piezas folklóricas y otras populares, siempre reunidas atendiendo el buen gusto y el sentimiento que fue orientación estable en su trabajo.

Simplemente, como los hermanos Gómez, larenses de nacimiento y dueños de una sensibilidad extraordinaria, anduvieron recorriendo la vida, haciendo sonar las cuerdas de sus guitarras y cantando, trovadores que para eso habían nacido. En ellos se podía apreciar lo que es la inteligencia popular y el misterio de la sensibilidad.

Dueto acreditado por actuaciones en teatro, cine, radio y televisión, éste de los Hermanos Gómez tenía respeto de su propio trabajo, y fue por eso que lograron sensibilizar la circunstancia artística, y colocarse en un puesto de honor como fue el que durante muchos años mantuvieron.

Cantores de la bohemia de las noches sabatinas y las mañanas domingueras de Barquisimeto, nacieron con el don y la gracia de lo popular. Juntos iban siempre hombres, guitarras y canciones, hermanados por la sangre y una vocación y amor extraordinario por la música

Desde la primera vez que les oí, cuando Barquisimeto cumplía cuatrocientos años, y la ciudad estaba toda de fiesta, sentí por ellos admiración. Como guitarristas, ese dueto reunía admirables condiciones y fue un amor por la música que pasó del padre al hijo mayor, y de éste al hermano.

Hermógenes y Rafael Gómez caminaron y estuvieron juntos, hermanados por la sangre y el misterioso aliento del arte. Tocaron y cantaron siempre. Ellos recogieron del pasado la fe y el sentimiento hacia la guitarra, y comenzaron a buscar canciones para irlas desgajando como lluvia clara de serenatas, reuniones de amigos, teatros y por lo que ahora constituye la vía electrizante de la radio y la televisión. En Lara nacieron y allá se quedaron. Salían bajo la condición expresa de un arte, y regresaban inmediatamente, porque la tierra siempre tuvo para ellos el llamado nostálgico.

Al estudiar el panorama musical de Venezuela, las canciones que cada región pueda aportar en esto de la música, el Estado Lara es el más rico, y eso es privilegio. De allá son los más grandes guitarristas cultos que tiene Venezuela, y de allá también era este dueto, que tuvo el valor imponderable de haber estado integrado por artistas vocacionales. El destino tocó para el más joven de los artistas. Rafael Gómez ha muerto. El día de su entierro, una tarde melancólica, con cielo triste, donde siempre lo es tan luminoso, un pueblo marchaba tras el cadáver de su trovador. El destino cortó la vida del artista, la voz lírica del dueto. Eso marcó su terminación.

Se edita ahora esta selección de canciones que ellos habían grabado casualmente con anterioridad al trágico instante. Ellas van a servir como testimonio y a la vez de homenaje, a quienes dieron toda su vida, talento y sensibilidad de artistas, para impregnar la vida con mucho de alegría.

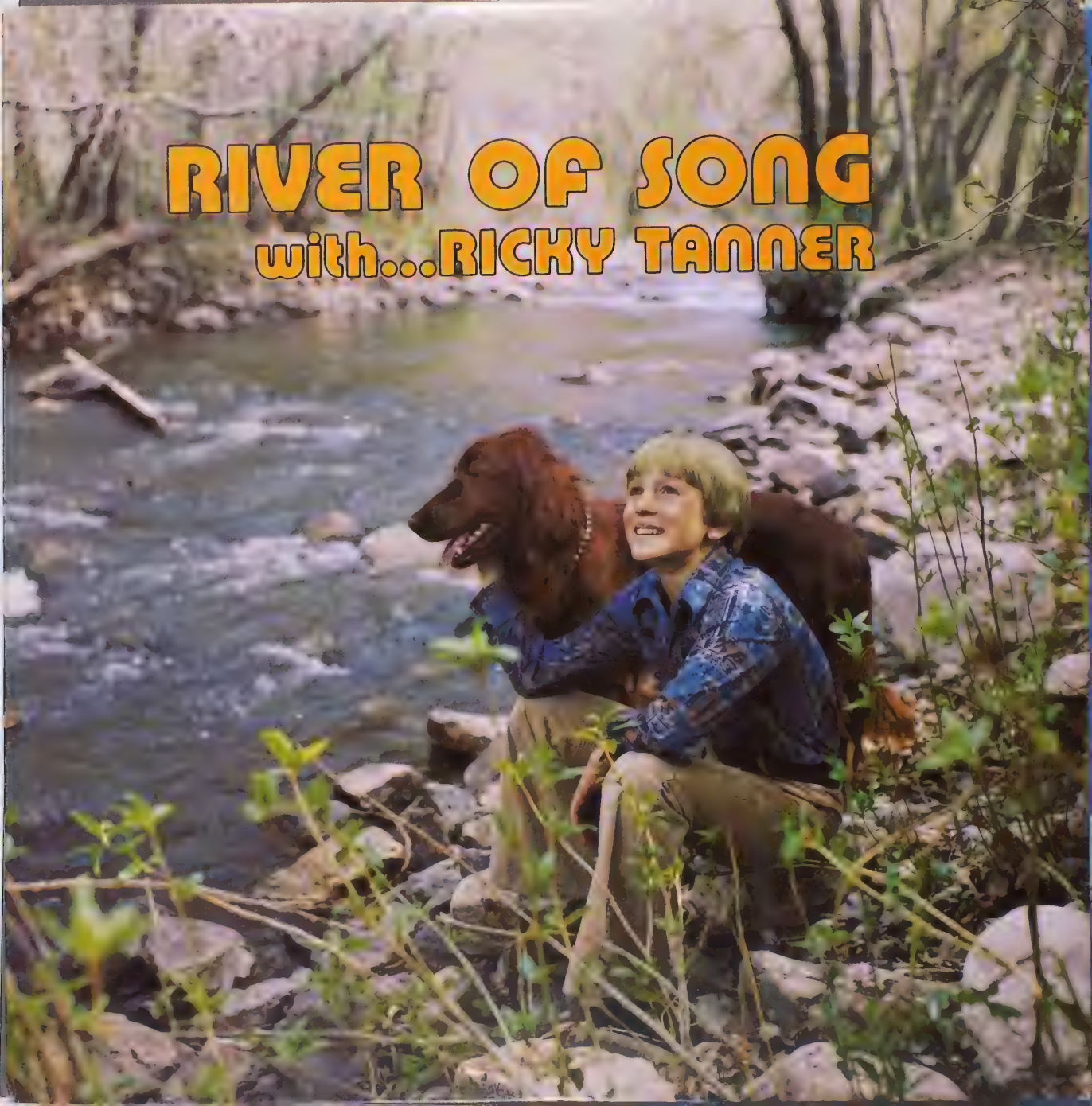
Los Hermanos Gómez, nuestros amigos de tantas noches de bohemia y de canción, se merecen este homenaje de sinceridad para que las presentes y futuras generaciones, descubran en estas voces y guitarras la misma claridad y el sentimiento de un pueblo hecho pura alegría.

El dueto ha desaparecido, pero queda el testimonio irrevocable de cómo fueron artistas frente a esa gran circunstancia que les tocó vivir, como fue la música.

Como los grandes artistas, que, aún desaparecidos físicamente, continúan en contacto con los públicos, vayan pues estas canciones de los Hermanos Gómez, las más selectas del inmenso repertorio que ellos lograron reunir y cantar durante tantos años de trabajo y emocionado sacrificio.

CARLOS DIAZ SOSA

Discos Palacio Apartado 3637 Caracas


RIVER OF SONG
with...RICKY TANNER

RICKY TANNER
RIVER OF SONG

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STEREO

SIDE 1

RIVER SONG (3:26)
A MAN'S GOTTA BE (2:28)
HOW COME? (2:31)
THE WELLS FARGO WAGON (1:54)
SOUND OF MUSIC MEDLEY: (5:22)
1—THE SOUND OF MUSIC
2—EDELWEISS
3—CLIMB EV'RY MOUNTAIN
WHERE IS LOVE? (2:06)

SIDE 2

HOW GREAT THOU ART (4:07)
CHILDREN'S MEDLEY: (5:04)
1—JESUS ONCE WAS A LITTLE CHILD
2—WHEN HE COMES AGAIN
3—I AM A CHILD OF GOD
I WALKED TODAY WHERE JESUS WALKED (3:51)
YOU'LL NEVER WALK ALONE (3:00)
WHERE LOVE IS (2:51)

Ricky was born with a song in his soul and has been volubly expressing it ever since. He has had the privilege of associating with many who have inspired him. Ricky has soloed with L.D.S. (Mormon) choruses in General Conference and in musical productions. He has performed with the great: Salt Lake Mormon Tabernacle Choir (Jerold Ottley), Utah Symphony Orchestra (Maurice Abravanel), Philadelphia Philharmonic Orchestra (Eugene Ormandy), the late Rouvaun, Utah State Fair (Jim Nabors), Walt Disney's Mouseketeers and others. All have contributed to his great love of music and his desire to express himself in song.

Ricky is just as comfortable on the sports field (football, baseball, soccer), ski slopes, swimming, golfing or riding his horse as he is performing for an audience.

He enjoys school and good hard work — Ricky is an active Latter-day Saint (Mormon) where he serves as Priesthood Chorister and is a candidate for Eagle Scout. He has one brother and three sisters who also enjoy music and share the stage with him.

Ricky exudes enthusiasm for wholesome music and wishes to share some of his favorites with you.

June 28, 1977

Boy singers are a rare commodity in our society. Rarer still is the boy who has both voice and discipline. Ricky Tanner, a genuine fun-loving boy, possesses a serenely beautiful voice and a man-sized character to support it. His appearances with the Tabernacle Choir have added a special lustre that we shall always cherish.

Jerold D. Ottley
Director, Tabernacle Choir

UTAH SYMPHONY

April 14, 1977

Ricky Tanner sang the solo in Bernstein's "Chichester Psalms" with complete assurance, excellent musicianship, and an excellent voice.

He is also gifted with dependability and straightforwardness — in short, an excellent character.

He should go far.

Maurice Abravanel
Musical Director and Conductor

Musical Director/Arranger ..... *Brent Johnston*
Recording Engineer/Mixer ..... *Jeff Ostler*
Vocal Coach ..... *Evelyn Murray Harris*

Keyboard ..... *Brent Johnston*
Guitar ..... *Johnny Hull*
Bass ..... *Joe Head*

Percussionist ..... *Doug Wolf*

Trumpet ..... *Dan Rich*
Trombone ..... *Ron Watkins*
Reeds ..... *Warren Trulson*

Recorded at Bonneville Productions, Studio C

RICKY TANNER RECORDS
P.O. Box 2078 • Ogden, Utah 84404

TM Productions, Inc.

1349 Regal Row
Dallas, Texas 75247
214-634-8511

RADIO STATION IMAGE AUDIT

A radio station's image resides in the mind of the listener. A strong image is the key to a successful radio station. What image does your station convey to the audience?

To take the image audit for your station, answer the following questions.

1. First, think about how you advertise your station. In just a few words describe the major theme of your station advertising.

   _____

2. Select an adjective that best describes the mood or feeling of your station's advertising. _____

3. In just a few words describe the theme of your on-air-promotions.

   _____

4. Select the adjective that best describes the feeling of your station's on-air promotion. _____

Now, in each category below, please pick the one word that describes the major programming differences between your station and your direct competition. Pick out one major difference for each category.

5. Music

   How is your music different from that of your competition? Circle the one word which best describes the major difference between your music and that of your competition.

   1. Exciting
   2. Popular
   3. Rock
   4. Artist Oriented
   5. Intense
   6. Continuous
   7. Non-repetitious
   8. Mellow
   9. Bright
   10. Other _____

6. Personalities

   How are your disc jockeys different from those of your competition? Circle the one word which best describes the major difference between your personalities and those of your competition.

   1. Warm
   2. Witty
   3. Compelling
   4. Low Key
   5. Informative
   6. Aware
   7. Entertaining
   8. Friendly
   9. Involving
   10. Other _____

7. Overall Feeling Of Station

   How is your station's feel different from your direct competition? Circle the one word that best describes the major difference in the feeling of your station and that of your competition.

   1. Classy
   2. Concerned
   3. Big
   4. Comfortable
   5. Intense
   6. Exciting
   7. Friendly
   8. Involving
   9. Compelling
   10. Other _____

(over)

8. Of the three differences you have selected above, which one would you consider to be the most important single difference between your station and the competition? _____

_____

9. Now, compare your answers to questions one and eight. Does the theme of your advertising reinforce your major programming difference?
Yes _____ No _____

10. Compare your answers to questions two and eight. Is the mood or feeling of your advertising consistent with your major programming difference?
Yes _____ No _____

11. Compare your answers to questions three and eight. Does the theme of your on-air promotion reinforce your major programming difference?
Yes _____ No _____

12. Compare your answers to questions four and eight. Is the mood or feeling of your on-air promotion consistent with your major programming difference?
Yes _____ No _____

If you answer no to any of the last four questions on this Image Audit, you may not be taking advantage of the opportunities for you to create a strong image. Your programming strength is not being communicated as effectively as possible by one or more aspects of your promotion.

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LET ME KEEP DRINKIN' TONIGHT
Mark B Gartman

I DON'T WANNA HEAR ANY LECTURES OR SERMONS
I DON'T WANNA THINK 'BOUT WHAT'S WRONG OR WHAT'S RIGHT
I DON'T GIVE A DAMN HOW I FEEL IN THE MORNIN'
JUST LET ME KEEP DRINKIN' TONIGHT

COME ALONG AND STAY BY MY SIDE AT THE TAVERN
STAY WITH ME AND SEE THAT I GET HOME ALL RIGHT
BE A FRIEND AND TRY NOT TO ASK ANY QUESTIONS
JUST LET ME KEEP DRINKIN' TONIGHT

IT WON'T MAKE ME FEEL ANY BETTER
IT WON'T MAKE IT HURT LESS THAN BEFORE
BUT THERE'S NO WAY THAT I CAN FORGET HER
'TIL I'M PASSED OUT STONED COLD ON THE FLOOR

PUT ANOTHER COIN IN THAT SLOT ON THE JUKE-BOX
I'LL JUST STAY RIGHT HERE IN THE ROOMS DIMMEST LIGHT
YES SHE SAID GOODBYE BUT I'LL FACE THAT TOMORROW
JUST LET ME KEEP DRINKIN' TONIGHT

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A GOOD OLD COUNTRY BOY
Elliot Rothpearl, Rocky Tortorella

HE WAS A GOOD OLD COUNTRY BOY WITH HIS PAYCHECK IN HIS POCKET
HEADIN' HOME ON FRIDAY TO THE WOMAN HE'D LEARNED TO ADORE
BUT HE STOPS OFF FOR A BREW, AND THEN ONE BECOMES A FEW
HE FORGETS TO CALL AS HE HAS A COUPLE MORE

THEY WENT STEADY ALL THROUGH HIGH-SCHOOL
THE QUEEN OF THE PROM
AND THE GUY WHO WAS MOST LIKELY TO SUCCEED
AND THOUGH EVERYBODY KNEW THEM, NO ONE EVER HAD A CLUE
THEY'D NEVER GIVE EACH OTHER WHAT THEY'D NEED

'CAUSE A GOOD OLD COUNTRY BOY PUTS HIS WOMAN ON A PEDESTAL
GUZZLES BEER 'TIL HIS BELLY'S FULL AND CRIES WITH THE PEDAL STEEL
THAT WHINES THROUGH THE SONGS HE HEARS HE WEEPS WITH THOSE GUITAR TEARS
THEN STUMBLES HOME TO NO ONE THERE, DOESN'T SEE HER NOTE ON THE FRIGIDARE
HE SLEEPS ALONE HIS ALTAR'S BARE, HIS GODDESS WASN'T REAL

HE WOKE UP LATE ON SATURDAY AND FOUND THE NOTE SHE'D LEFT HIM
HE READ IT, (RED-EYED), AND REALIZED HE'D DONE WRONG FOR TOO LONG
SHE WROTE "I AM FLESH AND BONE, NOT A STATUE MADE OF STONE
SO GOODBYE, GOOD LUCK ALONE, YOUR LIFE'S BECOME A COUNTRY SONG"

NOW THE GOOD OLD COUNTRY BOY WHO PUT HIS WOMAN ON A PEDESTAL
GUZZLES BEER 'TIL HIS BELLY'S FULL AND CRIES WITH THE PEDAL STEEL
THAT WHINES THROUGH THE SONGS HE HEARS HE WEEPS 'TIL HE'S RUN OUT OF TEARS
THEN STUMBLES HOME LIKE HE DON'T CARE, BUT ALWAYS CHECKS THAT FRIGIDARE
STILL SLEEPS ALONE HIS ALTAR'S BARE, HIS GODDESS WASN'T REAL

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WHEN SATAN ROCKS YOUR BOAT
Elliot Rothpearl, Rocky Tortorella

WHEN SATAN ROCKS YOUR BOAT LET THE LORD BE YOUR ANCHOR
HE'LL GUIDE YOU THROUGH THOSE STORMY SEAS AND SEE YOU SAFELY HOME
WHEN THE DEVIL COMES AROUND IT'S YOUR SOUL THAT HE'S AFTER

BUT IF YOU DO WHAT'S SMART AND KEEP JESUS IN YOUR HEART
YOU'LL SEND THAT DEVIL BACK TO HELL ALONE

IF THE TRIALS AND TRIBULATIONS OF YOUR DAY TO DAY ROUTINE
LEAVE YOU FEELIN' BITTER TOWARDS YOUR FELLOW HUMAN BEING
TRY TO UNDERSTAND THE SAVIOUR'S MASTER PLAN
THE EASY PATH HAS BARRIERS UNSEEN

I WAS PULLED OUT BY THE UNDERTOW AND SLOWLY SINKIN' DOWN
FAR FROM HOME WITH NO DIRECTION I SURELY THOUGHT I'D DROWN
I TRUSTED IN THE "GOOD BOOK" AS MY COMPASS MAP AND GUIDE
MY CONSCIENCE STEERED ME SAFELY THROUGH LIFE'S TIDE
WHEN YOU'RE BLOWN OFF COURSE BY THE WINDS OF TEMPTATION
AND YOU CAN'T FIND YOUR WAY BACK TO SHORE
PUT YOUR FAITH IN THE ONE WHO OFFERS SALVATION
THEN YOU WON'T BE LOST ANYMORE

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WILL THE CIRCLE BE UNBROKEN
A. P. Carter

I WAS STANDIN' BY MY WINDOW
ON ONE COLD AND CLOUDY DAY
WHEN I SAW THAT HEARSE COME ROLLIN'
FOR TO CARRY MY MOTHER AWAY

WILL THE CIRCLE BE UNBROKEN
BY AND BY LORD BY AND BY
THERE'S A BETTER HOME A-WAITIN'
IN THE SKY LORD IN THE SKY

LORD I TOLD THAT UNDERTAKER
UNDERTAKER PLEASE DRIVE SLOW
FOR THIS BODY YOU ARE HAULIN'
LORD I HATE TO SEE HER GO

I WILL FOLLOW CLOSE BEHIND HER
TRY TO HOLD OFF AND BE BRAVE
BUT I COULD NOT HIDE MY SORROW
WHEN THEY LAID HER IN HER GRAVE

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HE'S THE ONE I PITY NOW
Elliot Rothpearl, Rocky Tortorella

BY THE TIME YOU'D GOTTEN THRU WITH ME YOU DIDN'T LEAVE TOO MUCH
I LOST ALL MY IDENTITY, I WAS TOTALLY OUT OF TOUCH
I FELT SO SORRY FOR MYSELF THE DAY YOU SET ME FREE
BUT HE'S THE ONE I PITY NOW HE'S TAKEN YOU FROM ME

YOU SCARED AWAY MY FRIENDS AND TOLD THEM I WAS ALL TO BLAME
AND EVEN THOUGH THEY ALL CAME BACK IT JUST WON'T BE THE SAME
'CAUSE THEY REMEMBER HOW YOU MADE ME BEG FOR SYMPATHY
BUT HE'S THE ONE I PITY NOW HE'S TAKEN YOU FROM ME

SO NOW WHILE I'M STILL PICKING UP THE PIECES OF MY LIFE
I HEAR THAT YOU'VE MET SOMEONE NEW AND YOU'RE GONNA' BE HIS WIFE
OH...I SUPPOSE THAT I COULD CRY AND DRINK 'TIL I CAN'T SEE
BUT HE'S THE ONE I PITY NOW HE'S TAKEN YOU FROM ME

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I DIDN'T STOP DANCIN'
Manjohn Wilkin, Teddy Wilburn

CHORUS:
I DIDN'T STOP DANCIN' I JUST CHANGED PARTNERS
I DIDN'T STOP DRINKIN' I JUST CHANGED STREAMS
PRAISE GOD I'M DRINKIN' FROM THE LIVING WATERS
AND I AIN'T STOPPED LOVIN' I JUST LEARNED WHAT IT MEANS

SOME PEOPLE SAY BELIEVERS NEVER HAVE ANY FUN
BUT THEY DON'T KNOW WE'RE LISTENIN' TO THE MASTERS DRUM
WELL I HAVEN'T STOPPED SHINING I JUST CHANGED MY REFLECTION
AND I AIN'T STOPPED LIVIN', LORD I JUST BEGUN

CHORUS
WELL THERE AIN'T TOO MANY THINGS IN THIS OLD WORLD THAT I AIN'T TRIED
I DANCED ALOT I LAUGHED ALOT AND THERE WERE TIMES I CRIED
AND I HAVEN'T STOPPED RUNNIN' I JUST CHANGED MY DIRECTION
I'M HEADIN' FOR HEAVEN AND I'M SATISFIED
CHORUS

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SIPPIN' SLOW
Elliot Rothpearl, Mark B Gartman

HEY, BARTENDER I'M AN OLD ELBOW BENDER
LINE 'EM UP AND POUR 'EM HIGH
JUST KEEP 'EM COMIN' TIL IT LOOKS LIKE I'M DONE IN
FILL UP MY GLASS WHEN IT'S DRY

'CAUSE I'M SIPPIN' SLOW SIPPIN' STRAIGHT
SIPPIN' AWAY ALL THE ANGER AND HATE
SLOWLY SIPPIN'...SLOWLY SLIPPIN' AWAY

I'M NOT GONNA BORE YA' GOT NO STORY FOR YA'
MY MONEY'S ON THE BAR IN PLAIN SIGHT
IF IT AIN'T TOO MUCH TROUBLE JUST KEEP POURIN' DOUBLE
I FEEL LIKE DRINKIN' TONIGHT

WELL I'M PRETTY DARN CERTAIN THERE AIN'T NOTHIN' HURTIN'
I'M NOT HIDIN' FROM SOMETHIN' THAT'S REAL
I DON'T NEED NO REASON 'CEPT I FIND THE TASTE PLEASIN'
I LIKE THE WAY IT MAKES ME FEEL

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WILL ROGERS
Ray Buzzeo

WELL THE DRESS THAT SHE WAS WEARIN' WAS TIGHTER THAN A HAT BAND
AND SHE MOVED ALOT OF MUSCLE WHEN SHE WALKED
SHE SMILED AND WROTE MY ORDER DOWN AND LORD WHEN SHE TURNED AROUND
SHE DID EVERYTHING BUT MAKE THAT MUSCLE TALK
THE ONLY THING THAT OTHER WAITRESS HAD ON HER WAS ENVY
EVERY COWBOY IN THERE HAD HER IN HIS SIGHTS
THEN VERY CASUALLY SHE SAID "HAVE A DRINK ON ME"
AND "HOW WOULD YOU LIKE TO TAKE ME HOME TONIGHT"

CHORUS:
AND WHEN I THINK OF HER I THINK ABOUT WILL ROGERS
THEY BOTH HAD ONE THING IN COMMON IN LIFE
THOUGH SHE DIDN'T LOOK A BIT OR ACT LIKE WILL ROGERS
SHE JUST NEVER MET A MAN SHE DIDN'T LIKE

NOW I THINK ABOUT HER STILL, AND I THINK ABOUT OLD WILL
AND THE GOOD TIMES THEY BROUGHT TO THEIR FELLOW MAN
WILL PULLED SOME TRICKS WITH HIS ROPE AND WHAT SHE DONE LORD I CAN'T QUOTE
BUT I KNOW I'LL NEVER BE THE SAME AGAIN
TONIGHT SOMEWHERE THE MUSIC'S PLAYIN' WHILE SHE'S WAITIN' TABLES
SOME HAPPY COWBOY'S TAKIN' IN THE SIGHTS
AS HE STARES DOWN HER OPEN BLOUSE SHE SAYS "HAVE ONE ON THE HOUSE",
AND "HOW WOULD YOU LIKE TO TAKE ME HOME TONIGHT?"
CHORUS

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ALWAYS ON MY MIND
Wayne Thompson, Mark James, Johnny Christopher

MAYBE I DIDN'T LOVE YOU QUITE AS OFTEN AS I COULD HAVE
AND MAYBE I DIDN'T TREAT YOU QUITE AS GOOD AS I SHOULD HAVE
IF I MADE YOU FEEL SECOND-BEST GIRL I'M SORRY I WAS BLIND
BUT YOU WERE ALWAYS ON MY MIND YOU WERE ALWAYS ON MY MIND
MAYBE I DIDN'T HOLD YOU THRU ALL THOSE LONELY, LONELY TIMES

AND I GUESS I NEVER TOLD YOU I'M SO HAPPY THAT YOU'RE MINE
LITTLE THINGS I SHOULD HAVE SAID AND DONE I JUST NEVER TOOK THE TIME
BUT YOU WERE ALWAYS ON MY MIND YOU WERE ALWAYS ON MY MIND

TELL ME, TELL ME THAT YOUR SWEET LOVE HASN'T DIED
AND GIVE ME, GIVE ME ONE MORE CHANCE TO KEEP YOU SATISFIED
TO KEEP YOU SATISFIED

LITTLE THINGS I SHOULD HAVE SAID AND DONE I JUST NEVER TOOK THE TIME
BUT YOU WERE ALWAYS ON MY MIND
YOU WERE ALWAYS ON MY MIND

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TAKING CARE OF YOU
Mark B Gartman

IF THE CALIFORNIA WIND BLOWS BY MY EAST. COAST DOOR SOMEDAY
AND CALLS MY NAME
I WON'T HAVE ANY TIME TO SPARE
I'LL PACK MY THINGS AND GET ON BOARD THE PLANE
'CAUSE I SOLD MYSELF IN BONDAGE
WHEN I CHOSE MY WAY OF LIFE
NOW I'M NOT MY OWN TO CHOOSE THE THINGS I DO
SO I'LL KEEP TAKING CARE OF BUSINESS 'TILL THE DEBT IS PAID IN FULL
AND I CAN CONCENTRATE ON TAKING CARE OF YOU

WHEN THAT LONESOME HIGHWAY BECKONS ME SOMETIME IN THE NIGHT
I'LL HAVE TO RUN
A THOUSAND MILES MAY BE BEHIND ME
BY THE TIME THE MORNING LIGHT FALLS FROM THE SUN
AND IF I CAN'T BE WHERE YOU NEED ME
WELL I KNOW YOU'LL UNDERSTAND
THAT'S HOW IT HAS TO BE 'TIL I CAN SEE THINGS THROUGH
SO I'LL KEEP TAKING CARE OF BUSINESS 'TIL THE DEBT IS PAID IN FULL
AND I CAN CONCENTRATE ON TAKING CARE OF YOU

THERE'S NO WAY TO STOP THE MOTION
AND I CAN'T GET OFF THIS CRAZY RIDE I'M ON
IT'S TOO LATE TO CHANGE DIRECTION
ALL THE OPTIONS I ONCE HAD HAVE BEEN WITHDRAWN
BUT THE DEVIL OWES ME SOMETHIN' FOR THE TIME THAT I PUT IN
AND I RECKON IT'LL SOON BE FALLIN' DUE
SO I'LL KEEP TAKING CARE OF BUSINESS 'TIL THE DEBT IS PAID IN FULL
AND THEN I'LL CONCENTRATE ON TAKING CARE OF YOU

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NO WAY TO TELL NOBODY
Mark B Gartman

DID YOU EVER WAKE UP FROM DREAMIN' IN BED
AND NOT KNOW THE WORDS FOR WHAT YOU SAW IN YOUR HEAD
THERE'S NO WAY TO TELL NOBODY
WHAT YOU'RE FEELIN' WAY DOWN IN YOUR SOUL

DID YOU EVER FEEL ALONE WHEN YOU WERE WITH THE ONE YOU LOVE
AND THE THINGS THAT YOU COULD TELL HER JUST WOULD NOT MEAN ENOUGH
YOU SEE THERE'S NO WAY TO TELL NOBODY
WHAT YOU'RE FEELIN' WAY DOWN IN YOUR SOUL

SOMETIMES I FEEL LIKE THERE'S NOBODY THERE
SOMETIMES I FEEL AS IF THERE'S ONLY ME
AND LORD SOMETIMES I CRY
'CAUSE IT JUST DOESN'T SEEM FAIR
NO ONE CAN SHARE WHAT I SEE

BUT THERE'S NO USE IN MY TRYING' TO EXPLAIN WHAT I MEAN
WE GOT FEELINGS INSIDE US BUT ONLY WORDS IN BETWEEN
AND THAT'S NO WAY TO TELL NOBODY
WHAT YOU'RE FEELIN' WAY DOWN IN YOUR SOUL

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RRLP 1305A-B

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ORIGINAL GOLDEN OLDIES

Volume 1

Till — Angels / On Bandstand — Jimmy Soul / Church Bells May Ring — Willows / Somewhere, Somewhere — Nutmegs / Cindy — Teddy Van / Come Go With Me — Del Vikings / I Shot Mr. Lee — Bobettes / Babalu's Wedding Day — Eternals / Hey, Senorita — Penguins / Florence — Paragons

GOZO

797

Volume 1

ORIGINAL GOLDEN OLDIES

Till – Angels / On Bandstand – Jimmy Soul / Church Bells May Ring – Willows / Somewhere, Somewhere – Nutmegs / Cindy – Teddy Van / Come Go With Me – Del Vikings / I Shot Mr. Lee – Bobettes / Babalu's Wedding Day – Eternals / Hey, Senorita – Penguins / Florence – Paragons

Printed In U.S.A.

GOZO INTERNATIONAL LTD. - Delaware Trust Bldg., Wilmington, Delaware

Jim Weatherly

PICTURES & RHYMES

Jim Weatherly

SIDE ONE

1. MISTY MISSISSIPPI MORNING
2. REBEL KEEPS ON ROLLING
3. LIVING WITH A SHADOW
4. STORMS OF TROUBLED TIMES
5. COME THE DAWN

SIDE TWO

1. WHERE THE HOT WIND BLOWS
2. JUST OUTSIDE YOUR DOOR
3. TWO ONE WAY TICKETS
4. BEING ALONE
5. LOVE IS ROCKING THE COUNTRY

PRODUCED BY JIM WEATHERLY & LARRY GORDON

ALL SONGS COMPOSED BY JIM WEATHERLY
ARRANGED BY NICK DeCARO
A PONTOTOC PRODUCTION

Musicians

Guitars – *Lee Ritenour/Fred Tackett/Larry Carlton
Keyboard – David Foster/Michael Omartian/Larry Knechtel
Bass – Reinie Press/Colin Cameron
Drums – Ron Tutt/Ed Greene
Percussion – Victor Feldman/Harmonica – Tommy Morgan
Bird Calls – Roger Nichols/Concert Master – Harry Bluestone
*Lee Ritenour appears courtesy of Epic Records

Background Singers

Ron Hicklin/Tom Bahler/Gene Morford/Ginger Blake/
Julia Tillman Waters/Maxine Willard Waters

Recorded at ABC Recording Studios, Inc., Los Angeles, California 90048

Engineered by Roger (The Immortal) Nichols/Mastering Engineer – Bernie Grundman A&M

Art Direction – Frank Mulvey/Photography – Joanna Cucinotta

abc Records

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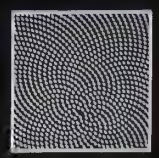
CAIRO PYTHIAN

TOYTOWNE

a
toytowne
dark end
matthew churchill
colouring book

b
white wicker
puce cross
naked under suede
laced



PERENNIAL

Bad Dream Hotline
by
F.O.E

Ballad For The Brainkeepers
Mother May I?
Jailhouse
Tyrant Song
A Handsome Stranger Called Death
Get Money
The Black Lodge
Genie In A Coke Can
Ode To Janey Lou
Dance And Weep
Cold Hard Rock
Bad Dream Hotline

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A magnificent full-color illustrated book and long-playing record
from the WALT DISNEY studio

A Disneyland RECORD

3990

THE NUTCRACKER SUITE

PIOTR ILICH TCHAIKOVSKY

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Also Amilcare Ponchielli's DANCE OF THE HOURS

STEREOPHONIC STER-3990

From the **WALT DISNEY** Studio

A Disneyland RECORD

3990

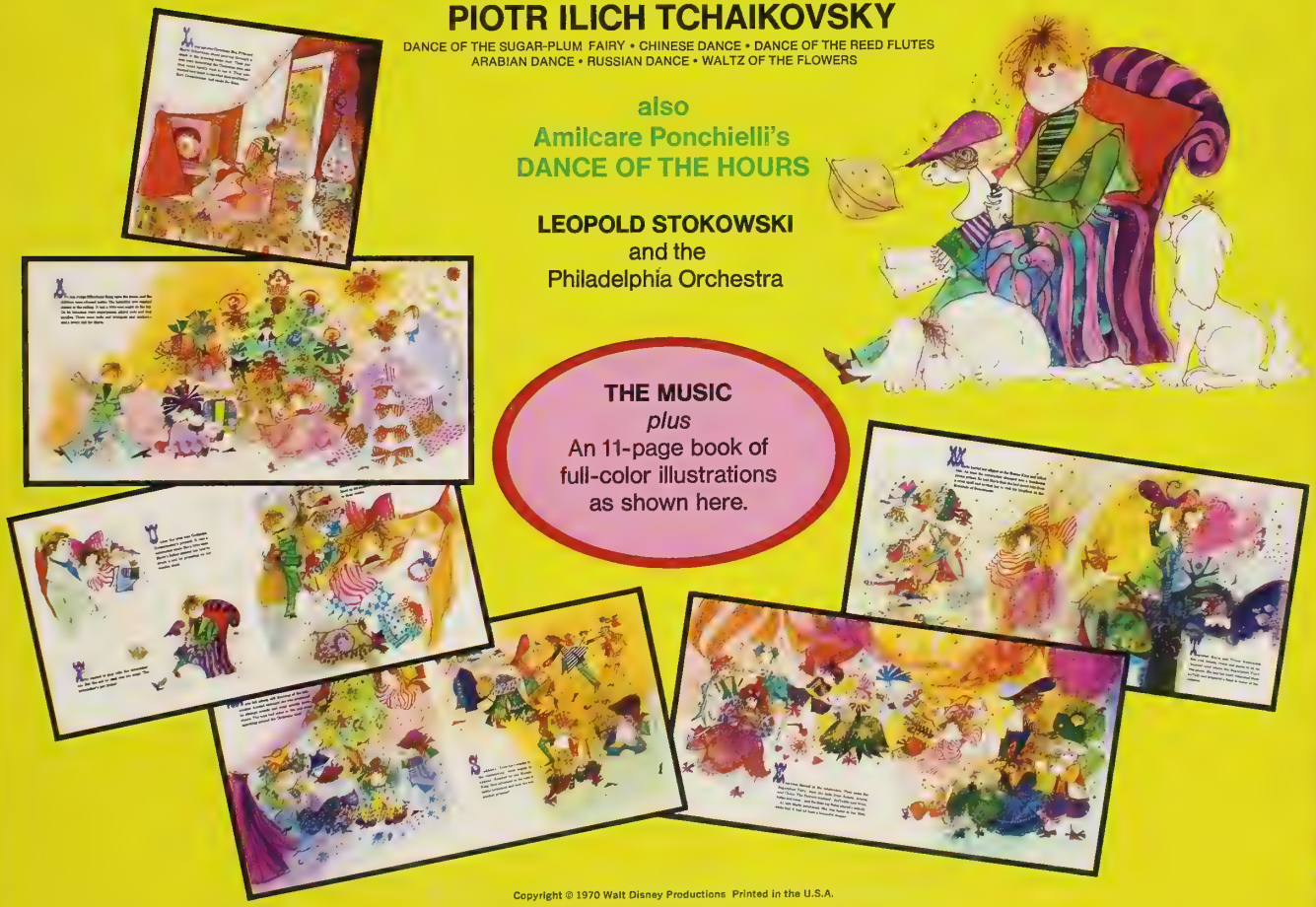
THE NUTCRACKER SUITE

PIOTR ILICH TCHAIKOVSKY

DANCE OF THE SUGAR-PLUM FAIRY • CHINESE DANCE • DANCE OF THE REED FLUTES
ARABIAN DANCE • RUSSIAN DANCE • WALTZ OF THE FLOWERS

also
Amilcare Ponchielli's
DANCE OF THE HOURS

LEOPOLD STOKOWSKI
and the
Philadelphia Orchestra



THE MUSIC
plus
An 11-page book of
full-color illustrations
as shown here.

Copyright © 1970 Walt Disney Productions Printed in the U.S.A.

STRANGE BIRDS
BIRD SHIT

ALL MUSIC BY WILLIAM THOMAS BURNETT AND RONALD JOSEPH MORELLI

A1 BIRDSHIT 3
A2 BIRDSHIT 4
A3 BIRDSHIT 1
B1 BIRDSHIT 2
B2 BIRDSHIT 5

STRANGE
BIRDS
BIRD SHIT

ART STUDIO MORAN MASTERED AND CUT AT COMPLETE MASTERING PRESSED AT GOTTA GROOVE RECORDS 2019 VERGE OF TEARS 001

Ⓟ ONE HOUR / 33⅓ rpm / 6.95

SALEM KIRBAN presents

The Salem Kirban Golden Treasury Library of Bible Prophecy in Sound

An informative message on Bible prophecy giving greater insight on things to come with particular emphasis on events that are bringing about

THE RISE of ANTICHRIST

How the scene may look when Antichrist and his armies meet Christ at Armageddon!

A majestic figure on a white horse appears. And behind Christ . . . you and I with a vast army of Christians all riding on white horses! (Revelation 19:11-16)

This is available as a full color Art Print, suitable for framing. 11″ x 17″.
Send $4.95 to Salem Kirban, Inc.
Kent Road, Huntingdon Valley, Pa. 19006

"In my personal opinion the Energy Crisis message by President Richard M. Nixon on Wednesday, November 7, 1973 was a turning point in history! Few people realize the significance. No longer will we enjoy the life we lived in the fabulous 1950's, the secure 1960's. Suddenly we have been thrust into the surprising 1970's and soon the sad and tragic 1980's.

The more man progresses...the more he regresses. From this point on our progress will be backwards as our resources quickly ebb away in the tide of the End Times.

Salem Kirban

Below are subjects covered in THE RISE OF ANTICHRIST message by SALEM KIRBAN:

Our Rapidly Diminishing Resources
How population rise will cause problems!
The amazing amount of money Americans spend on clothes!
Why oil will be gone by 1985!
Why this climate of shortages will usher in Antichrist!

The Danger of our Computerized Society
What dangers does a large Federal payroll usher in?
How terrifyingly advanced has the computer become?
How much does the Federal Government spend each 2 minutes? Will the Social Security Number become The Mark? How have we prepared the way for Antichrist?

How to Identify Antichrist
Are we witnessing his signs already? Are there such things as flying saucers? Is Antichrist alive today? What realms will he bring under his control?

The Soon Coming Famine
When will bread cost $35 a loaf? When will 800 million people die? Why can Russians buy bread for half the price we pay? Why the sudden increase in the sale of horse meat?

What is the Future for the United States?
Is America still the land of plenty?
Why do women spend $115 for a pound of beauty cream?
Why is the United States the Garbage Center of the world?
When will the United States cease to exist as a nation?
When will schools be abolished in the United States?

The Prelude to Armageddon
What famous warning did Libya's Col. Kaddafi give? What is the most important 25 miles on earth? Who controls these 25 miles? Where is the U.S. already training for a Mid-east war? Why is the U.S. on the horns of a dilemma?

Has the Church Forgotten its Purpose?
Are some churches becoming unwitting tools of Antichrist? Should churches be large? Why are we more interested in numbers than in individual hearts? Building monuments for Antichrist to take over?

The Promises of Heaven
What are the Eternals of Heaven? Are Church meetings the plague of earthly reunions? When will the Energy Crisis really end? How will our body be changed in Heaven?

ALL THIS...and much more...is covered in this revealing message by SALEM KIRBAN...plus a heart-warming duet by GENE and MARY JAYNE GAITHER, **WORD** record artists, singing the song BECAUSE HE LIVES! You will find this refreshingly different!

PLUS a message in Song by

The GAITHERS

Gene and Mary Jayne Gaither Sacred Recording Artists

Included in this album is a message in song by Gene and Mary Jayne GAITHER. The Gaithers are well-known Sacred recording artists on the **WORD** record label

They are singing missionaries for **SECOND COMING, Inc.**, of which Salem Kirban is President

Their testimony song recorded for you is **BECAUSE HE LIVES!**

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LIFE CAN BEGIN AT 40

SALEM KIRBAN tells how he went from Advertising Executive to Author

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Suddenly discovering his own son was sent to Vietnam, he decided to find out the facts of world conditions first hand. At that time casualty rates in Vietnam were as high as 300 American dead every week, riots were going on in Hong Kong, the 6-Day War was at its peak. It would be no vacation!

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I was aware of your phrase, "Come now, let us reason together"* and wanted to do just that. However, your office wrote that your schedule would not permit a personal interview. So I decided to do the next best thing—fly to Viet Nam, Israel, Egypt, Jordan and Russia and prepare a Citizen's Report on the Search for Peace.

I believe every American Citizen has first a duty to his country, and because of this privileged citizenship, also a responsibility to the world.

Now, as a citizen, under your leadership, I embark on my own Private Citizen Fact Finding mission around the world. I am sponsored by no one. I can report the facts accurately as I see them... and without bias.

I will be leaving from Philadelphia's International Airport this Sunday, July 16th at 6:15 P.M. on United Air Lines. I would consider it a real honor to have you send me off.

SALEM KIRBAN

P.S. If you can't make it this Sunday, will you grant me the privilege of personally presenting you with my Private Citizen Report on World Conditions...upon my return in Mid-August?

P.P.S. *This phrase is a part of a favorite Bible verse of mine...but you've only been quoting the first half of it. The second half offers the world's only hope for enduring peace. It's found in Isaiah 1:18.

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33⅓ rpm / 5.95

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ABOUT THE SPEAKER

SALEM KIRBAN
President
Salem Kirban, Inc.
Huntingdon Valley, Pennsylvania

Salem Kirban is a graduate of Girard College and received his Bachelor of Science at Temple University in Philadelphia. He majored in journalism. He has traveled extensively and has been around the world three times in the last five years. He is the author of many BEST SELLERS which include **GUIDE TO SURVIVAL, YOUR LAST GOODBYE, I PREDICT, 666** and **1000.** He and his wife, Mary, have 5 children.

HOW ANTICHRIST WILL CONTROL THE WORLD!

Salem Kirban shows how many world leaders have used God to achieve their devious aims.

This message traces the characteristics of Antichrist and answers many questions about the future.

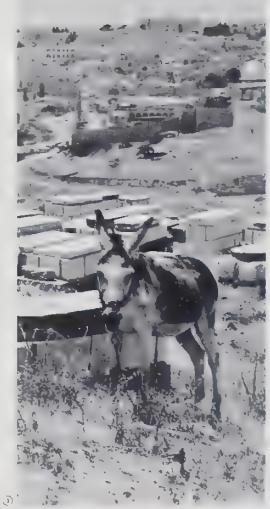
When will Antichrist emerge?
What characteristics will identify him as the Antichrist?
How will he be able to fool the nations?
What will be his first step?
Why does God allow him to be successful?
What is God's Plan and how does Antichrist meet his doom?

How severe will be Israel's persecution under Antichrist?
Will Gentiles suffer under Antichrist?

Do **NOT** confuse this message with **THE RISE OF ANTICHRIST.** Both cover two entirely different subjects, and are non-duplicating.

At the end of **HOW ANTICHRIST WILL CONTROL THE WORLD** is a beautiful song written by Salem Kirban titled, **HE IS MY REFUGE!**

① Salem Kirban sits down for a cup of Turkish coffee with a newly reunited family at a refugee camp near Amman, Jordan shortly after the 6-Day War
② One of the tragedies of war. A few poles, a tattered rag...this is the "home" of an Arab father and child
③ A donkey waits for his master amid tombstones on the Mt. of Olives in the background, the inner city walls of Jerusalem.



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593N8

Ⓟ ONE HOUR / 33⅓ rpm / 6.95

SALEM
KIRBAN
PRESENTS

COUNTDOWN TO RAPTURE

Recorded live at the Church of the Open Door in Fort Washington, Pennsylvania. **COUNTDOWN TO RAPTURE** is the well-known message Salem Kirban has given hundreds of times in Churches throughout the United States and Canada

The message covers the impending population explosion, the soon coming water crisis and the tragic consequences of the scarcity of food. It also shows how the alignment of nations is heading towards Armageddon

You will find answers to questions as to why Red China's expanding population poses a threat to world peace. Why the United States will join the Common Market nations. Why we will soon be paying 10 cents for a glass of water How Americans have **already** accepted the Mark of Antichrist! Why famine in America is just around the corner What events indicate that we are now near the time of the Rapture! All this and much more!

AVAILABLE IN RECORD and CASSETTE
One Hour

Any Format: $6.95

The Salem Kirban Golden Treasury Library of Bible Prophecy in Sound

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第1面の音は、日本舞踊家のハナヤギ・キヌヨさんが、日本舞踊を今まで舞ってきた音楽とは違った新しい音楽で踊りを作りたいとの事で音作りを依頼にみえました。タイトルのボサツとムゲンを音で表現する事はあまりにも深すぎて……

夏のうだる様な暑さの中を京都・奈良などをずい分沢山の仏像やお寺を見て回り、自分なりにボサツ像が少しずつ見えて来た様に感じました。日本最古の庭園が当時のまま残っている古寺でもの思いにふけっていたと言うより、うとうととしてたと言う方が正解かな？白夢の様に庭園て往き来している昔の人々を見て「あっ」とおもわず声が出てしまった。その姿は、七百年か八百年位前の人間ではなかろうかと思う位古めかしい身なりで、手に笛やら鼓やらを持って庭を散歩している姿が、夢でなく現実のように自然の中に調和していた様に思いました。その白日夢から得た音が基となりこの音楽が完成しました。タイトルにあるボサツとムゲンはボクから見たボサツ像で自分がボサツ像になってボサツから見た人間像を音に表わしたつもりです。この音を聞いて音の中から絵が見えてくれば幸いに思います。

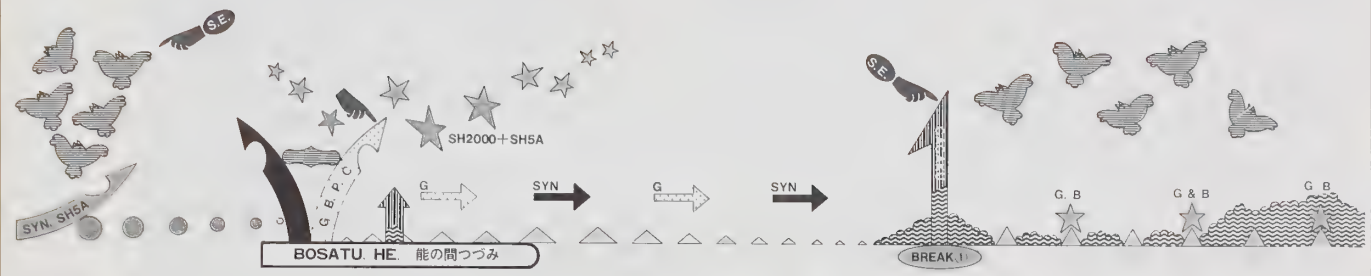
第2面は真言宗高野山の朝、昼、夕方、夜を音で表わしたものです

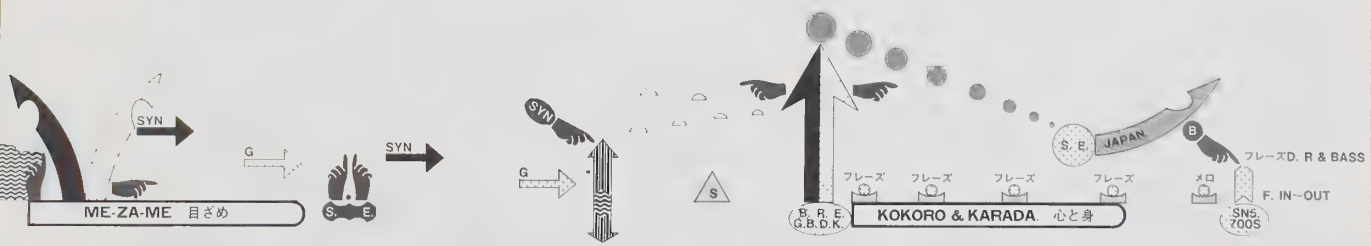
伊藤 詳

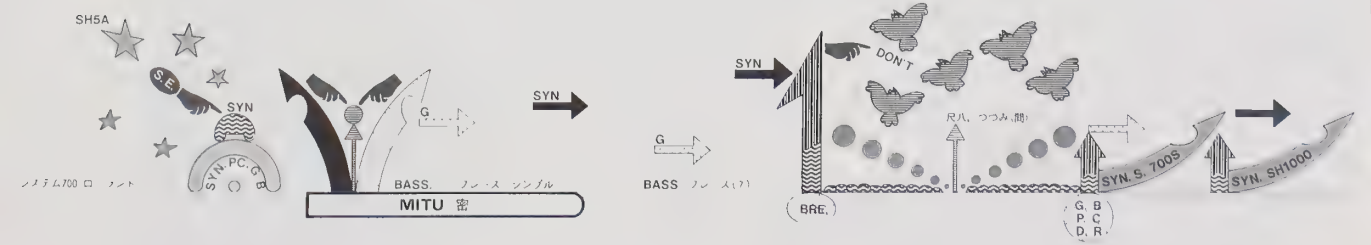
テイチク株式会社

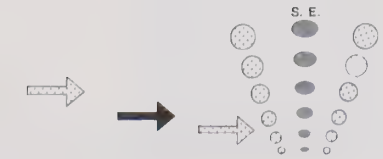
SIDE 1

BOSATU & MUGEN. G. B. D. P. C. K.



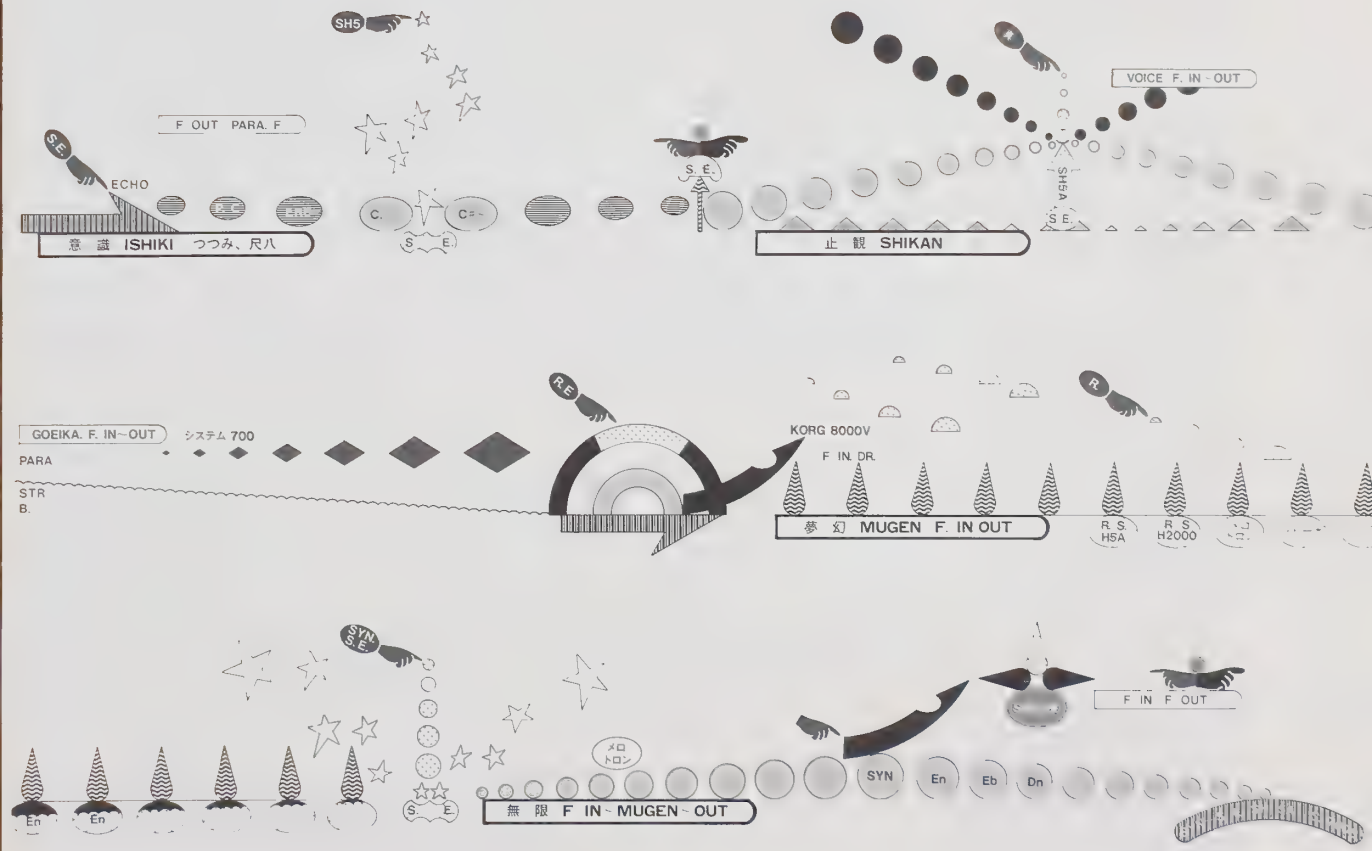






SIDE 2

BOSATU & MUGEN



SAN FRANCISCO SENIOR CITIZENS COMMUNITY CHOIR

San Francisco Senior Citizens Community Choir

REBECCA B. STARK, President
Recorded Live at St. John's Missionary Baptist Church
San Francisco, California

The San Francisco Senior Citizens Community Choir was founded in 1978 by Mr. Louis Langston. Because of his love for senior citizens, he wanted seniors to get involved with activities they would enjoy. He conveyed that idea to the Senior Advisory Council. The project was well accepted.

A meeting was held with Rebecca B. Stark, President of the Advisory Council, Willie B. Dorn and the late Rev. D.J. Ridley to help organize the Choir. Sign up sheets were placed in different neighborhoods in San Francisco. Over 200 seniors signed up for membership. The Choir reflects the diversity of the city in many respects.

The Choir has received local, state and national recognition. The Choir has performed in the Bayview Hunters Point Opera House, the War Memorial Opera House, downtown San Francisco. The State Capitol in Sacramento, the White House, and Arlington Cemetery in Washington, D.C. The Choir received Congressional recognition and have been placed in the Congressional Records in Washington, D.C.

The Choir has traveled and performed in the following cities:

1983	Long Beach	New Hope Baptist Church
1983	Las Vegas, NV	Zion United Methodist
1984	Honolulu, HW	Mt. Zion Church of God, in Christ
1985	Montego Bay, Jamaica	St. James Parish Church
1986	Honolulu, HW	Tabernacle of Faith Holiness Church
1987	Las Vegas, NV	New Bethel Baptist Church
1988	Seattle, WA	AME Church & Seattle Senior Center

In January 1987, the Choir sang at Bethel A.M.E. Church in San Francisco, in celebration of Martin Luther King's Birthday. The Choir has sung at New Antioch Baptist Church, First Friendship Baptist Church of San Francisco, San Francisco Public Library, San Francisco Shipyard, The Civic Auditorium for the Martin Luther King Celebration, and St. Mary's Cathedral, San Francisco.

The Choir conveys a spirit of sharing participation and loving friendship through songs and provides unity and meaning to a large forgotten group of elderly citizens.

SIDE ONE

THE LORD IS MY LIGHT
Directress: Erma Hamilton
(4:04)

COMING HOME
Lead Singer: Margaurite Cox
Directress: Natlee Byrd
(5:30)

STEAL AWAY
Lead Singer: Fredrick Colwell
Directress: Natlee Byrd
(3:40)

PLENTY GOOD ROOM
Lead Singer: Frederick Colwell
Directress: Natlee Byrd
(2:06)

IN THE NAME OF JESUS
Directress: Dorothy Gaines

I'VE GOT A NEW HOME
Directress: Erma Hamilton

SIDE TWO

THE LORD WILL MAKE A WAY SOMEHOW
Soloist: Annie Trusty
(3:37)

SWING LOW SWEET CHARIOT
Lead Singer: Betsy Robertson
Directress: Natlee Byrd
(2:35)

OVER MY HEAD
Directress: Dorothy Gaines
(3:23)

YIELD NOT TO TEMPTATION
Directress: Erma Hamilton
(3:55)

JESUS IN THE MORNING
Directress: Erma Hamilton
Pianist: T.M. Graham Jones
(4:05)

Recorded by: M.S. Productions
Recorded: August 26, 1988
Engineer: Melvin Seals
Special Thanks To: Judi Patton

WAYNE POWELL SPECTRUM

Fantasy Ride

Wayne Powell Spectrum

Fantasy Ride

Side One

Spaceway (4:38)
Open Harbor (4:50)
Juanita (4:32)
Father's Love (4:03)

Side Two

Love Will Come Through (3:20)
Key West (3:44)
Fantasy Ride (14:51)

All tunes written and arranged by Wayne Powell (except Juanita co-written by Janet Powell)

Produced by Wayne Powell for Dragonfly Records

Assistant Producer & Engineer: Gary Denton
Recorded at Gary Denton Studios—Van Nuys, CA.
Mastered at Gold Star Recording—Hollywood, CA.
Vocal Arrangements: Wayne Powell, Gary Denton, Debbie Lyons, Barney Fuller, Michael Jarrett, and Katie Saavedra

Project Manager: David Pascal
Art Direction: Gabrielle Raumberger
Illustration: Janis Wilkins
Thanks to Jarod and Janet for clear inspiration.

★ Special Dedication to Marie Louise Knight

THE POLISH BRASS BAND

OKTOBERFEST

stereo

ZIEMART

Z 7001

Presents

THE POLISH BRASS BAND

OKTOBERFEST

POLISH STYLE

SIDE I
1. WANDERMUSIKANTEN
2. DANN UND WANN Polka
3. AMELIA Polka
4. U. of N.D. March
5. DIE ALTE HEIMAT Waltz
6. AMERIKAN POLKAROL
7. TRACHENFEST

The POLISH BRASS BAND conducted by JOE ZIEMIENSKI presents an OKTOBERFEST, Polish Style. Mr. Ziemienski organized his twenty-piece POLISH BRASS BAND to create a sound that's entirely unique. With a rhythmic swing that is distinctively Polish, the music moves rapidly as opposed to the traditional, slower OOM-PAH-PAH beat of a typical brass band.
All performances were recorded live without the use of multi-track, over-dubbing or any other electronic means. The sound is truly natural with an instrumentation consisting of flüglehorns, trumpets, trombones, horns, baritones, tubas. . . .

SIDE II
1. EGERLANDER Polka Potpourri
2. KRAN PRAZANKA
3. ES WOLLT. . . March
4. FIERY ANNA Polka
5. EDELWEISS Polka
6. HOCH DIE TASSEN Potpourri

....Na Zdrowie!!

Produced and recorded by Richard L. Krueger; Production Manager, Bette Carlen; Audio Assistants, Guy Peabody and Phil Pereira; Audio Consultant, John Ziemienski; Art Direction and Design, Dennis Ziemienski.

Made in U.S.A.

ZIEMART · 447 Lakeview Way · Redwood City, CA 94062

ASOCIACION DE ARTISTAS PERUANOS

U.S.A.

PRESENTAN SU PRIMER LONG PLAY

"CANTO AL PERU"

De Izq. a Der. Arriba: Carlos Agüero, Julio [illegible], Carlos [illegible], Dúo Portocarrero, "Los Mances del Perú" [illegible] Montoro

(Parados) (al centro) Fernando Davila, Ana [illegible] Sánchez, Raul [illegible] Dúo [illegible] (Hermanos) [illegible] o), José Ar[illegible]
Silvia Mondroñedo Alfonso Alzamo, Lucho [illegible]

Sentados: Alfredo Cordova, Oscar Miranda, Mari Cruz Arano, Johnny Mata [illegible]

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" UN SUEÑO HECHO REALIDAD"

Hace exactamente dos años, un grupo de artistas peruanos residentes en el Nor-Este de los EE.UU. deciden unirse concientes de la necesidad de formar un gremio que los representara. Es asi como el 31 Octubre de 1989 nace la "Asociacion de Artistas Peruanos USA".
El entusiasmo de estos artistas, los lleva a elegir su primera directiva con el proposito de trabajar arduamente en reunir a todo aquel que se identifique o simpatice con el arte y la cultura nacional peruana.
Habia que dejar una huella, dejar sentir el paso firme con el que se empezaba a caminar y el sueño de su presidente, el Sr. Jose Arce M. de grabar un larga duracion con temas inéditos es gratamente apoyado por todos sus miembros. Sueños que jamas imaginaron, pasaria a escribirse en los anales de la historia Musical del Peru. Decimos historia porque es la primera vez que una institucion peruana formada en el extranjero, entrega a nuestro Peru un testimonio musical del gran amor que sienten sus cantores, musicos y compositores radicados lejos de su patria.
Sin mas preambulo, señoras y señores, "La Asociacion de Artistas Peruanos U.S.A." se enorgullese en presentar un sueño hecho realidad en este primer larga duracion : "CANTO AL PERU"

LADO A AAP 1563A

"AÑORANZAS" (Vals)
(Antero Tejada)
"LOS MATICES DEL PERU"

"DIME LA VERDAD" (Vals)
(Silvia Mondoñedo)
SILVIA MONDOÑEDO

"SOY TU HERMANO, SOY TU AMIGO" (Vals)
(Aida Riofrio E.)
LUCHO RIVERA

"POBRE VIEJO" (Vals)
(Jesus Ruesta)
PEPE NESCIOSUP

"LEJOS DE TI" (Vals)
(Victor y Monica Hurtado)
"EL DÚO DE ORO"

LADO B AAP1563B

"A UN SEÑOR" (Vals)
(Gustavo Alfredo)
CARMENCITA MONTORO

"QUIERO GANARLE AL TIEMPO" (Vals)
(Renee Ponce)
MARICRUZ ARANA

"REFLEXIONA" (Vals)
(Victor Hurtado)
ANA MARIA CHINCHAY

"ANHELO" (Vals)
(José Arce Muñoz)
JOSÉ ARCE

"COCOTITO" (Festejo)
(Fernando Davila)
FERNANDO DAVILA

Marco Musical

JOHNNY MURO (1ra. y 2da. Guitarra)
CARLOS HAYRE Jr. (1ra. y 2da. Guitarra)
LALO PORTOCARRERO (1ra. Guitarra)
CARLOS PEREZ (2da. Guitarra)
JULIO POMA (Piano y Sintetizer)
OSCAR MIRANDA (Piano y Sintetizer)
ARTURO BARRIENTOS (Sintetizer)
CARLOS AGÜERO (Bajo, 1ra., Guitarra,Quijada y Clave)
ALFREDO CORDOVA (Bajo)
ALFREDO VALIENTE (Cajon)
ROBERTO "Chino" BOLANOS (Cajon, Congas, String, Clave, Bongoes, Campana)
ALFONSO ALFARO (2da. Guiterra)
PERICO DIAZ (Cajon y Bongoes)
RAUL MONTAÑEZ (Cajon)
MICKEY URBANO (Bateria)

Coros

Monica Hurtado
Silvia Mondoñedo
Victor Hurtado
Carlos Agüero
Celenia Nuñez

Arreglos y Direccion Musical

Julio Poma
Carlos Agüero
Oscar Miranda

Mezcla

Arturo Barricntos
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Direccion General

Jose Arce M.

"Asociacion De Artistas Peruanos U.S.A."
P.O. Box 1563 Paterson, N. J. 01544-1563
Telefono (201) 881 - 8665

"HOMENAJE PÓSTUMO"

A Carlos Agüero, por el entusiasmo y colaboracion como Director Musical en la realizacion de este, nuestro primer larga duracion.
Su alegria y talento quedarán imperecederos en los corazones de quienes lo conocimos y trabajamos a su lado y al de su amada esposa Elisa.
A ese querido amigo, quien con su partida dejo un profundo dolor y a la vez hermoso regalo que vivira por siempre con nosotros y todos los peruanos:
SU MUSICA.

LA ASOCIACION DE ARTISTAS Peruanos U.S.A.

(Directiva 1989-1991)

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MICHEL URBANO.....Vice-Presidente
MONICA HURTADO.....Secretaria General
ALFONSO ALFARO.....Tesorero
VICTOR HURTADO.....Fiscal
CARLOS AGUERO.....Director Musical (Q.E.P.D.)
OSCAR MIRANDA.....Director Musical
JOHNNY MURO.....Coordinador
ALFREDO CORDOVA.....Coordinador
ANA MARIA CHINCHAY.....Asist. Secretaria
SILVIA MONDONEDO.....Asist. Tesorero
FERNANDO DAVILA.....Vocal
LUCHO RIVERA.....Vocal

Nuestro agradecimiento por su apoyo a :
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Mezcla

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Luces: Fernando Noriega

Fotografia:

Wilfredo Barriga grupo de artistas
Mario Mendes Cataratas de Paterson de New Jersey

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LADO "A"

GLORIA (Vals) (Luis Dean Echevarría)
LA MORENA TRINIDAD (Festejo)(Wilfredo Franco)
REBECA (Vals) (D.R.)
TIO GOYO (Festejo) (Wilfredo Franco)
DONDE ESTARAS AMOR (Vals) (D.R.)
NEGRITO DE LA HUAYRONA (Festejo) (D.R.)
IRENE (Vals) (Amador Paredes)
DON ANTONIO MINA (Festejo) (D.R.)
NUESTRO SECRETO (Vals) (Félix Pasache)
MUEVE TU CU CU (Festejo) (José Villalobos)

LADO "B"

1.– **NO TE HE DADO MOTIVO (Vals)**
(Teresita Velásquez)
2.– **AMOR BONITO - (Vals)**
(Aldo Estrada Tristan)
3.– **MAYORAL (Festejo)**
(D.R.)
4.– **SI ME FALTARAS AMOR (Vals)**
(Pedro Pacheco)
5.– **YO QUIERO HABLAR CONTIGO (Vals)**
(José Dávalos)

MARCO MUSICAL:

1ra. Guitarra: Oscar Avilés
2da. Guitarra: Enrique Avilés
2da. Guitarra: Ricardo Scaglia
Bajo: Juan Rebaza
Castañuelas: "Cocoita" Samamé

PERCUSION:
Bongó: Ronaldo Campos
Tumba: Marcos Campos
Cajón: Luis Casanova
Cajón: Alejandro Vigil
Campana: Adolfo Menacho

COROS:
Sofía Buitrón
Vicky Falcón
Mariela Valencia

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Desde la primera vez que lo escuché cantar, una noche de peña barranquina -sería por 1975- supe que Manuel Donayre tenía que llegar al disco por la puerta grande. Y cuando algo así [illegible] es porque algo tiene.

Ya con esa seguridad, y un sonido en ascenso a la altura de todo un artista.

Su primer Long Play de la colección del productor I.S.E. 9578 "NOCHES BRILLAN", ha sido el disco que abrió las puertas de la producción nacional. Y ese inspirado álbum, acompañado con las mejores canciones de los autores que han presentado su anterior, le ayuda ahora nuevamente el camino de las estrellas.

Con "Sabor" el barrio ha encontrado de nuevo a un hombre, con sabor. . . y Donayre.

Mario Cavagnaro

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LADO "A"

1. [illegible] Vals
2. TODO ES ILUSION Vals
3. OLVIDA Valses
   NO SUFRAS CORAZON
4. LA CABAÑA Vals
5. EL REGRESO Vals
6. CUANDO SERA Zamacueca

LADO "B"

1. EL EXPOSITO Vals
   (Pedro Espinel) APDAYC
2. CORAZON HERIDO Vals
   (Carlos Casanova-Luis Gálvez [illegible])
3. POR ESA INGRATA Valses
   (Félix Pasache) APDAYC
   VETE
   (Félix Pasache) APDAYC
4. NO TE VAYAS Vals
   (Javier Arce)
5. ASI LO QUIERES TU Vals
   (Pedro Pacheco) APDAYC
6. TU NO ME GANA A MENEA Landó
   (Mario Lobatón)

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A

CAVERO / AVILES

1. DIJISTE ADIOS (Felix Pasache)
2. OLGA (Pablo Casas Padilla)
3. SIGUE TU RUMBO (Felix Pasache)
4. AURORA (D.R.) - Vals

CHINCHILLI - Festejo (Pepe Villalobos)
ROMPE CON TU CARIÑO LAS CADENAS - Vals.
LA MORENA TRINIDAD - Festejo (Wilfredo Franco)
CALLEJON DE UN SOLO CAÑO - Vals
(Victoria y Nicomedes Santa Cruz)

B

LUCILA AVILES

1. PAJARILLO DE ORO (Elvira Travesí) - Vals
2. SEMBLANZAS (Ernesto "Chino" Soto) - Vals
3. MI ADORACION (Teresita Velásquez) - Vals
4. LA TIA CONCOLON - Festejo (Arturo Garay)

LA ABEJA - Vals (Ernesto "Chino" Soto)
MAYORAL - Festejo (D.R.)
AMOR ILUSO - Vals (Felipe Pinglo Alva)
MAITIN - Festejo (D.R.)

INTEGRANTES

1a Guitarra - Oscar Aviles
2a. Guitarra - Enrique Avilés
2a. Guitarra Ricargo Scaglia
bajo - Luis Montalvo
castañuelas "Cocorita Samamé"

Trompeta : Tito Chicoma

Percusión
Cajon - Alejandro Vigil
Tumba - Marcos Campos
Bongò - Lucho Casanova
Campana - Adolfo Menacho

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Lado A

1.- *"La Piedra" (Vals)*
Derechos Reservados

2.- *"Vete Nomás"*
Mario Alor Medina

3.- *"Humillación" (Vals)*
Derechos Reservados

4.- *"El Provinciano" (Vals)*
Laureano Martínez

5.- *"Inquietud" (Polka)*
Pedro Espinel

Lado B

1.- *"Que dificil es"*
Alicia Lizárraga

2.- *"Ilusión Azul"*
Derechos Reservados

3.- *"El Frontón" (Vals)*
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4.- *"Separación" (Vals)*
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5.- *"Quiero Cantar" (Vals Marinera)*
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MALA YERBA/ Hugo Almanza D.
NO ME ESCRIBAS/ Fond. Rec. Soc. Aut.
SENTENCIA/ Manuel Miyashiro
LA MIA/ Juan Rebaza
MALA FE/ Juan Rebaza

Lado Dos
SEPARACION/ E. Martínez
QUE CREES TU/ Luís Armando García
PIDETE LA OTRA/ Juan Rebaza
MARIA, MARIA, MARIA/ Bernardo Hernández S.
LA MUJER DE MI AMIGO/ Palito Ortega
UN CUARTO DE HORA SOLAMENTE/ Enrique Peña

CECILIO ALVA
350-0012
Mi corazón te llama/ Mi gran amor/ Tu boda/ Errores/ Aunque me duela el alma/ Vida cruel/ Por ella/ Señor de los milagros/ Llegaste tarde/ Cómo te quise yo/ No quiero verte más/ Ya tiene 15 años/

¡Otra vez!
LOS CHOLOS DEL EXITO
Vol. 2
352-0002
La botella/ Me engañas mujer/ El huérfano Tú tienes la culpa/ Marabú/ Payaso/ Voy a olvidarte/ Brujerías/ Nunca podrán/ No vales la pena/ No naciste para mí/ Con locura/

PEDRITO OTINIANO
350-0015
Nos estan haciendo daño/ En el cielo/ Besitos dulces/ No me vayas a engañar/ Pasión de amor/ Tu amor no me importa/ Por qué me haces llorar/ La estampita / La ultima copa/ Boquita pintada/ Hazlo por la vieja/ Por que me hice un criminal

LO MEJOR DEL AÑO
Pasillos y Boleros
350-0016
Sueño fugaz/ La pena me mata/ Como el rocío/ Llorando porque te fuiste/ Lágrimas secas/ Amores malos/ Vagabundo soy/ Nos están haciendo daño/ Pobreza fatal/ Salvarás mi alma/ Amor prohibido/ Mil años/

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¡¡Que Viva EL CRIOLLISMO!!

VARIOS INTERPRETES

LADO A		
1.–	ANITA (D.R.)	CARLOS PICKLING
2.–	ENGAÑADA (D.R.)	ROMANCEROS CRIOLLOS
3.–	MI TESORO (D.R.)	CARLOS PICKILNG
4.–	EMBRUJO (D.R.)	LOS CHAVEZ
5.–	ESTRELLITA DEL SUR (D.R.)	CUERDAS DE ORO
6.–	MI PERU – FINA ESTAMPA	JOE DI ROMA
LADO B		
1.–	PERDONAME (D.R.)	LOS CHAVEZ
2.–	MI CAMINO LE DI (D.R.)	CARLOS PICKLING
3.–	CRUELDAD (D.R.)	LOS RIMENSES
4.–	EL CAPULI – LA CONTRABANDISTA (D.R.)	JOE DI ROMA
5.–	QUE NOS PASO A LOS DOS – CONTAMANINA (D.R.)	JOE DI ROMA CARLOS PICKLING.
6.–	CIUDAD BLANCA	

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CALLEJON

Los Embajadores Criollos

ROMULO VARILLAS, CARLOS CORREA y ALEJANDRO RODRIGUEZ son tres nombres que se han identificado con la canción del pueblo, de este pueblo que los ha ungido sus favoritos al palpitar de emoción criolla cada vez que pulsan sus guitarras y elevan sus voces para expresar a través de notas los ricos matices de nuestra canción popular.

La gran acogida que el público discómano dispensó al album anterior de nuestros artistas hacen que ODEON se enorgullezca en presentarlos nuevamente, esta vez en una linda selección de canciones reunidas en este LP que lleva un criollísimo nombre: "CALLEJON".

FAZ A

1.- MUJER INTERESADA, Vals
Rómulo Varillas

2.- SOÑADOR, Polka
Pedro Espinel

3.- EL TISICO, Vals
Luis Molina

4.- ODIAME, Vals
Rafaél Otero

5.- TU ALMA Y LA MIA, Vals
Miguel Cabrejos

6.- MARINERA NORTEÑA
Guardia Vieja

FAZ B

1.- LEJANO AMOR, Vals
Teresa Blas

2.- MI SUFRIR, Polka
Rómulo Varillas

3.- EMBARGO MATERNAL Vals
Miguel Otero

4.- YOLANDA, Vals
Rafaél Otero

5.- VIVA EL PERU Y SERENO, Vals
Alicia Maguiña

6.- MARINERA Y RESBALOSA
Guardia Vieja

Jaime Ruiz

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SIEMPRE . . . .
LOS DAVALOS
DESDE NEW YORK

LOS DAVALOS, surgieron con su estilo único, fueron, son y serán portadores del folklor de su Patria.

El mundo estaba ávido de tener un nuevo L.P. de ellos y ROGUI ENTERPRISES INC. hace realidad este deseo, luego de 12 años que LOS DAVALOS no grababan. VICTOR y JOSE nos regalan esta vez una verdadera audición de gala de valses y pasillos, hermanando musicalmente a Perú y Ecuador.

Pocos como ellos, han alcanzado tanta altura y significación en América y desde New York las voces enaltecidas de LOS DAVALOS interpretan el tema "CHABUCA LIMEÑA" como un sincero homenaje a su hermana y compañera desaparecida; así como el tributo de admiración que JOSE DAVALOS en sus versos rinde al inmortal JULIO JARAMILLO o también "ESPOSA, AMIGA Y AMANTE," tema que encierra toda la sublimidad de la mujer . . .

Se han seleccionado melodias de indudable impacto popular que tocan las fibras sentimentales del público, que fiel por años a permanecido a la expectativa del regreso de estos grandes folkloristas, que bajo la batuta del maestro JAVIER MUNAYCO, primera guitarra del Perú y arreglista excepcional, brinda en este L.P. un sonido nuevo y modernizado, imprimiendole novedad sin restarle autenticidad.

Inspiraciones frescas de un DAVALOS, MANUEL ALEJANDRO, ESCAJADILLO, BEJARANO, MOSTO son temas nuevos para proyectarlos en el espacio y el tiempo con el deseo de que se perennizen al paso de los años y lleven el mensaje de Amor y Esperanza al público del mundo.

HERNAN CAZAR LUNA

Lado A

1. **CHABUCA LIMEÑA** *(Vals) 4:25*
   (Manuel Alejandro y Ana Magdalena)
2. **ESPOSA, AMIGA Y AMANTE** *(Vals) 3:35*
   (José Davalos)
3. **TU Y YO** *(Pasillo) 2:55*
   (Manuel Coello y Francisco Paredes)
4. **QUIERO QUE ESTES CONMIGO** *(Vals) 3:14*
   (Juan Mosto)
5. **A QUE LLAMAS CARIÑO** *(Vals) 3:30*
   (José Davalos)

Lado B

1. **EL ARTISTA** *(Vals) 3:30*
   (José Escajadillo)
2. **HOMENAJE A JULIO JARAMILLO** *(Vals) 3:31*
   (José Davalos)
3. **LAMPARILLA** *(Pasillo) 3:08*
   (Miguel Angel Casares)
4. **AMEMONOS MUJER** *(Vals) 3:06*
   (José Davalos)
5. **NO TE PIDO QUE ME QUIERAS** *(Vals) 3:00*
   (Maria Antonieta Bejarano)

Musicos Participantes:
(Primera Guitarra) **JAVIER MUNAYCO**
(Primera Guitarra) **ALVARO PEREZ**
(Segunda Guitarra) **MAXIMO ARTEAGA**
Piano y Efectos Musicales) **ALBERTO HARO**
(Bajo) **GUILLERMO VERGARA**
(Bateria) **KIKO GOYZUETA**
(Cajon) **GERARDO MENDOZA**
— En Pasillos —
(Segunda Guitarra) **PEPE JARAMILLO**
(Segunda Guitarra) **ERNESTO MANOSALVAS**
(Primer Requinto) **JAVIER MUNAYCO**
(Segundo Requinto) **ALVARO PEREZ**
(Bajo) **FREDDY ALARCON**

Producción Musical y Arreglos:
JAVIER MUNAYCO GARCIA
Asistente de Producción:
FERNANDO ZAMBRANO
Técnico de Grabación:
WAYNE VLCAN
Grabado en:
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Mezcla del sonido:
JAVIER MUNAYCO
Fotos, Arte y Diseño:
MANUEL SIERRA BRITO, N.Y.

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SIDE 1

Michael From Mountains (Joni Mitchell-Gandalf Publ. BMI) 3:10
Since You Asked (Judy Collins-Rocky Mountain ASCAP) 2:34
Sisters Of Mercy (Leonard Cohen-Stranger Music BMI) 2:31
*Priests (Leonard Cohen-Stranger Music BMI) 4:55
A Ballata of Francesco Landini (ca. 1335-1397)
Lasso! di donna 4:34

SIDE 2

Both Sides Now (Joni Mitchell-Gandalf Publ. BMI) 3:14
La Chanson des vieux amants
(The Song of Old Lovers) (Jacques Brel) 4:40
Sky Fell (Judy Collins-Rocky Mountain ASCAP) 1:47
Albatross (Judy Collins-Rocky Mountain ASCAP) 4:51
Hey, That's No Way To Say Goodbye
(Leonard Cohen-Stranger Music BMI) 3:28

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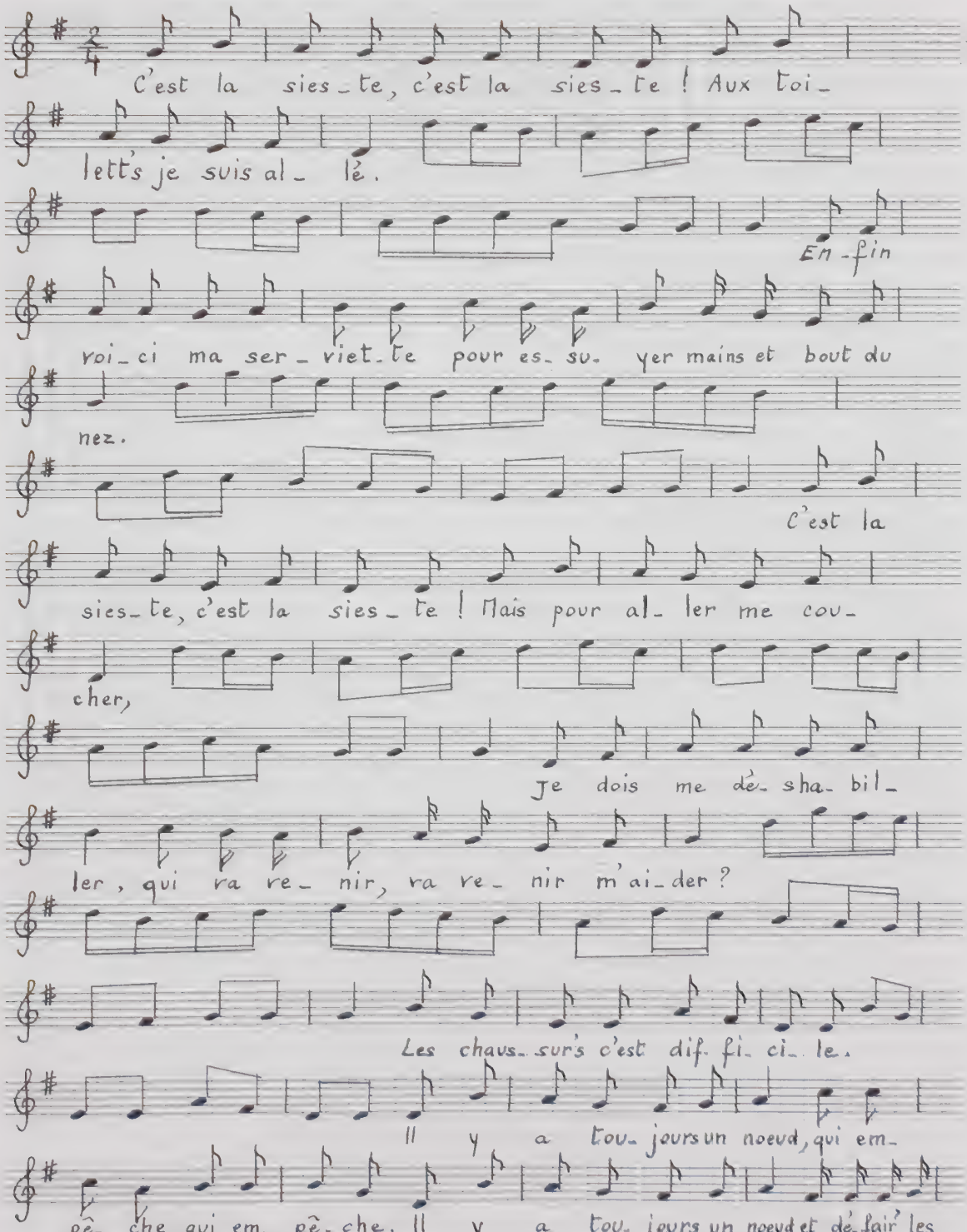
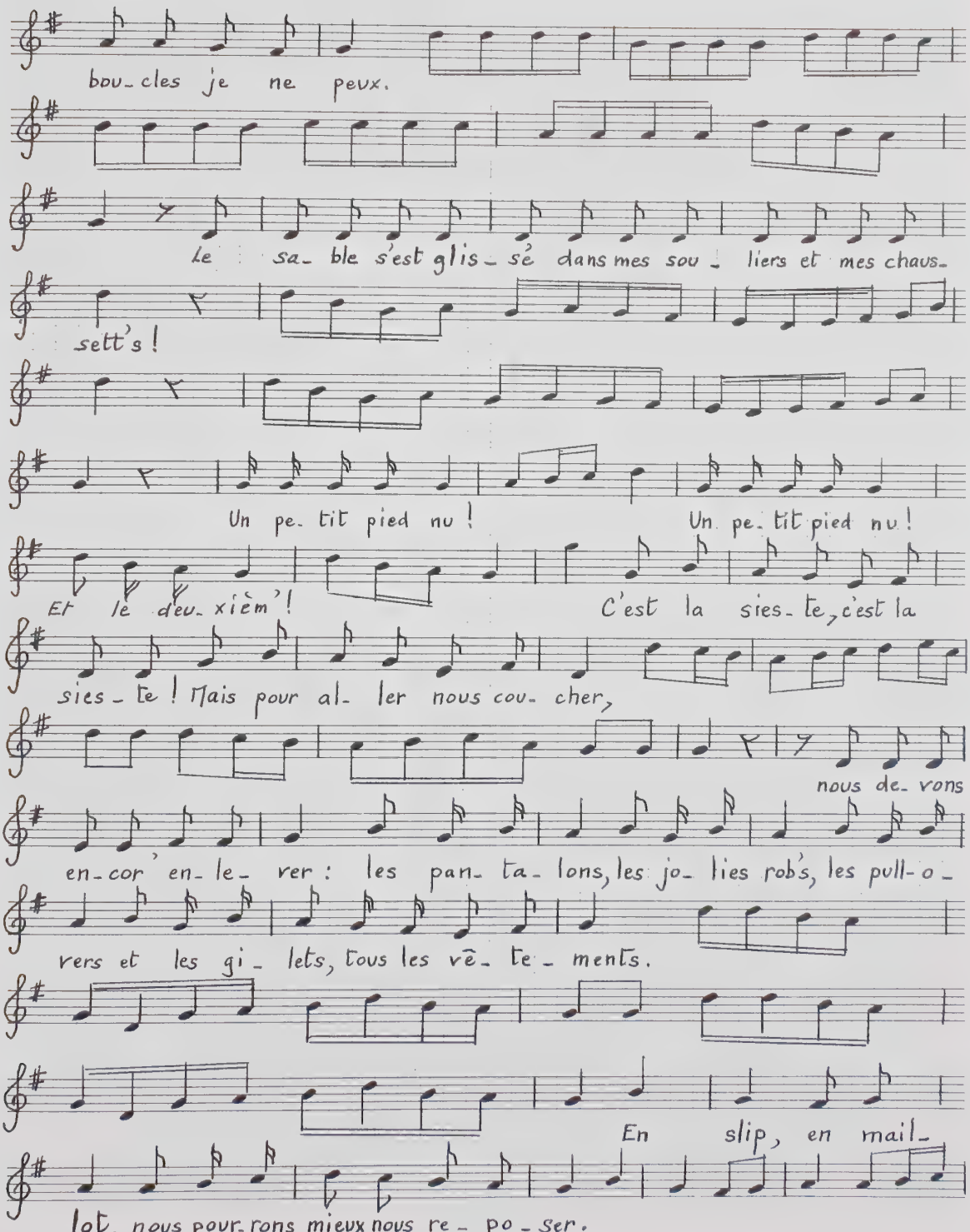

C'est la sies_te, c'est la sies_te ! Aux toi_
lett's je suis al_ lé.
En_fin
voi_ci ma ser_viet_te pour es_su_yer mains et bout du
nez.
C'est la
sies_te, c'est la sies_te ! Mais pour al_ler me cou_
cher,
Je dois me dé_sha_bil_
ler, qui ra re_nir, ra re_nir m'ai_der ?
Les chaus_sur's c'est dif_fi_ci_le.
Il y a tou_jours un noeud, qui em_
pê_che, qui em_pê_che. Il y a tou_jours un noeud et dé_faire les


bou_cles je ne peux.
Le sa_ble s'est glis_sé dans mes sou_liers et mes chaus_
sett's !
Un pe_tit pied nu !
Un pe_tit pied nu !
Et le deu_xièm' !
C'est la sies_te, c'est la
sies_te ! Mais pour al_ler nous cou_cher,
nous de_vons
en_cor' en_le_ver : les pan_ta_lons, les jo_lies rob's, les pull_o_
vers et les gi_lets, tous les vê_te_ments.
En slip, en mail_
lot, nous pour_rons mieux nous re_po_ser.

Jean René 2

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Jean René

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Face A

1. VIVE LA VIE	3'36
2. L'ARC-EN-CIEL	1'51
3. LE BAIN (Pierre et Frederik)	2'15
4. TAPE, TAPE DANS TES MAINS	3'01
5. LA CHANSON DES BISOUS	2'55
6. PETIT OURS	2'29
7. FAIS TON NID	1'49

Face B

8. MUSIQUE AU ZOO	3'02
9. ALLO PAPA (Frederik)	1'28
10. LA MAISON DES OISEAUX	1'51
11. J'VEUX M'HABILLER TOUT SEUL	2'35
12. UN DRÔLE DE CHAT	2'29
13. ON SE RESSEMBLE PAS (Pierre et Frederik)	2'57
14. COMME DES BULLES DE SAVON	3'27

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PAS DORMIR À L'ÉCOLE

Moi je n'veux pas dormir à l'école
C'est toujours pareil - reil
Je n'ai pas sommeil - meil
Moi je n'veux pas dormir à l'école
Je veux faire comme les grands - grands - grands !

D'abord ça sert à rien de dormir
Moi je préfère jouer et courir
M'amuser avec de la pâte à modeler
Ou bien dessiner et même me déguiser et...

Refrain

Pourquoi faut-il toujours aller se coucher
Alors que moi je ne suis pas fatigué
Je vais regarder les taches au plafond
Je vais écouter à côté ce qu'ils font...

Refrain

BALLADE À GILBERTE

Gilberte :
Accroche-toi
Viens avec moi
Je suis venue te chercher
Nous serons rentrés pour le goûter
Accroche-toi
Viens avec moi
Je t'emmène voir du pays
Tu connaîtras mes amis

Frédéric :
Tu es si petite

Gilberte :
Oui mais je vole vite
Je peux tourbillonner,
Dessiner dans les airs
Ou me poser en mer
Comme un hélicoptère
Regarde bien derrière
Se colorer la poussière

Frédéric :
Et s'il fait de l'orage
On chatouillera les nuages...
Tip - tip - tip - tip - tip - tip
Tip - tip - tip - tip - tip - etc...
Poc - ti - gui - di
Poc - pou - ti - tchou
Poc - ti - gui - di
Poc - pou - ti - tchou

LES TROIS CHATS

Gilberte :
Dis-moi, tu vois-ci ou tout là-bas ? quoi
Ce gros nuage de barbe à papa ! ... Ah !...
Qu'est-ce que t'y vois ? Qu'est-ce que t'y vois ?

Frédéric :
J'y vois trois chats, j'y vois trois chats
Qui dansent la polka !

Trois chats dansant la polka
Sur de la barbe à papa
V'là qui est curieux ma foi
Mais sur le a c'est comme ça !
Chat noyé, chat écossais
Même à pois pas pourquoi pas ?
Si vous désirez voir ça
Venez danser sur le a
Si vous aimez cet air là
Venez chanter sur le a

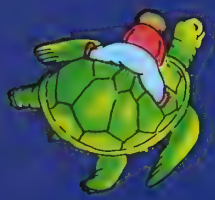
Sur le nuage de barbe à papa
Les chats soutent et rient aux éclats
Houpa ! là la
Chat petit pois, chat petit pois
Allez prenez ton harmonica
Ecoutez ça !...

Trois chats dansant la polka
Sur un air d'harmonica
V'là qui est curieux ma foi
Mais sur le a c'est comme ça !
etc...
La barbe à papa j'aime ça !
J'en ai mangé sur le a...

DRÔLES DE TORTUES

Ça r'mue, ça r'mue
Au pays des tortues
Quel tohu-bohu
Sur la planète u
– Sois bienvenu
Chez les tortues
Sur le u

Ça r'mue, ça r'mue
Ça r'mue chez les tortues
Y'a des tortues ventrues, bossues,
Joufflues et toutes poilues ;
Menues, dodues,
Barbues et moustachues
Y'a des tortues
Toutes biscornues
Le nez crochu
Les pattes tordues
Y'en a tant et tant
Que j'en suis tout ému
Jamais je n'en ai autant vu !
Non, non je n'ai pas la berlue
Y'a même des tortues en tutu ! (bis)
Drôles de tortues !
Sur le u



TORTUES DE COULEUR

Il pleut, il pleut
S'écrient les tortues bleues
Qui s'en vont à la queue leu-leu
Il pleut, il pleut
Hé ! pressons-nous un peu
Saperlipopette
Et scrogneugneu et scro et scro
Et scrogneugneu ! dit la petite

La tortue verte
S'est toute recouverte

Et la tortue grise
A déjà fait sa valise

Boum ! la tortue jaune
Se cogne au pylône
La pauvre demoiselle
En voit trente-six chandelles

Oh ! moi ça m'arrange
J'ai fini ma vidange
Se moque la orange
La pluie peut bien tomber
Ma voiture sera lavée

Mon dieu que ça bouge !
Dit la tortue rouge
Quelle idée d'avoir grimpé
Sur l'antenne de la télé.

Ça r'mue, ça r'mue
Au pays des tortues
Quel tohu-bohu
Sur la planète u
– Sois bienvenu
Chez les tortues
Sur le u

Il pleut, il pleut
Répètent les tortues bleues
Qui s'en vont à la queue leu-leu
Il pleut, il pleut
Hé ! pressons-nous un peu
Saperlipopette et scrogneugneu
Et scrogne scro scrogneugneu !

Non ! mais non ! voyons !
Répond la marron
Sur son champignon
Je vois bien la chose
C'est la tortue rose
La coquine vous arrose
Tout ça fait rire la tortue blanche
Qui en dégringole de sa branche

Pa-pa ! pa-pa ! pa-pa !
Trois coups de trompette
C'est Grand-Mère violette
Qui cherche ses lunettes

J'vais au bal ce soir
Chante la tortue noire
Sur sa balançoire

Montez dans mon manège
Crie la tortue beige
La roue va tourner
La roue va tourner, tourner
Tourner, tourner.

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Je chante l'alphabet

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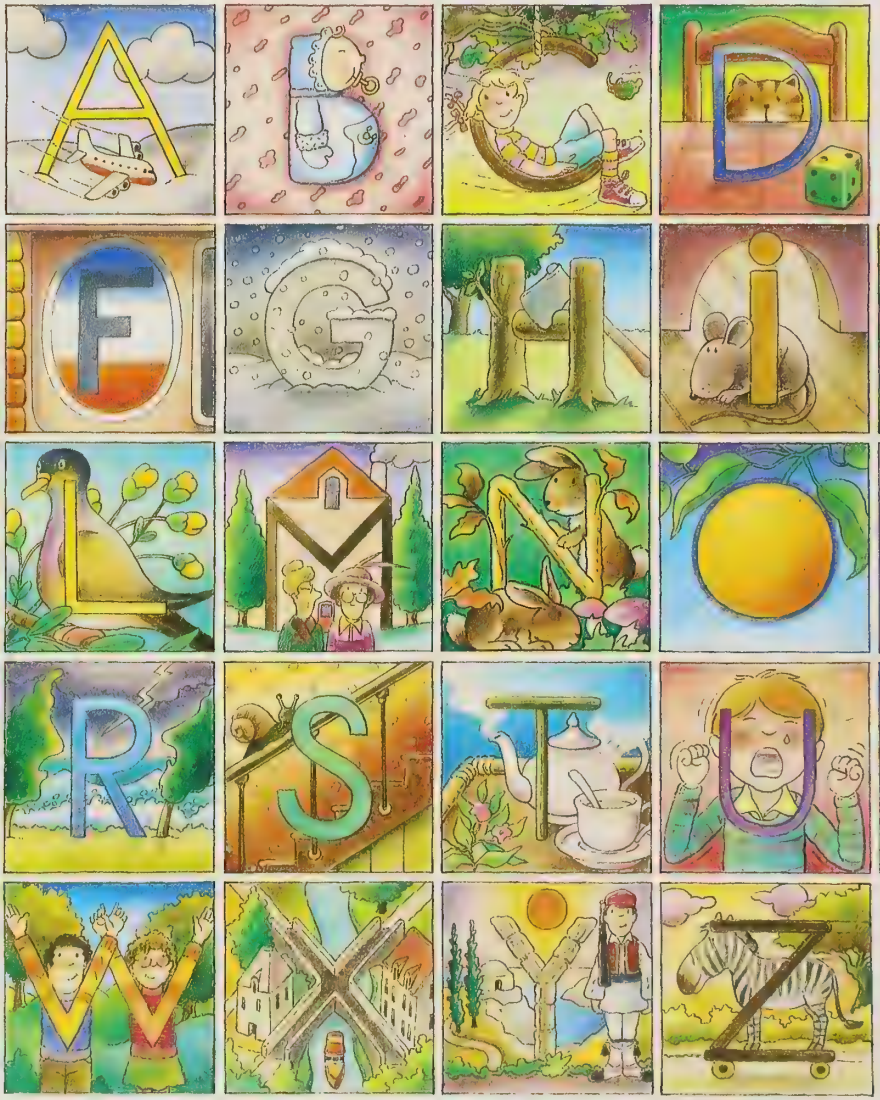

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Je chante l'alphabet

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L'équipe qui a fait le succès de "Chansons et danses pour rire et pour écrire" nous propose maintenant une approche de l'alphabet en 25 chansons, dont les lettres sont à tour de rôle les vedettes.

Bien avant l'apprentissage de la lecture, les enfants sont très tôt en contact avec l'univers des signes : ils habitent l'escalier A, attendent sur le quai D et savent que P indique la place du parking.

Ce disque se propose de leur faciliter le repérage des lettres et leur mémorisation, par l'imprégnation des paroles et du rythme des chansons qui mettent en relief le nom de la lettre ou une sonorité identique.

Les enfants adoreront ces chansons pleines d'entrain et d'humour, aux mélodies dansantes et dont les paroles ont été soigneusement choisies compte tenu de leurs possibilités d'articulation et de leurs centres d'intérêt.

Soyons sûrs que si "je chante" (et danse) l'alphabet", je n'aurai pas peur de lire !

Face A		Face B	
Alphabet	0'59	M - N - Les vieilles demoiselles	1'37
A - Attention voilà le A	0'55	O - Le soleil et l'orange	1'12
B - B comme dans bébé	1'12	P - Le P de parking	1'02
C - Cécile, cessez	1'09	Q - Q, on peut tomber dessus	0'57
D - Le chat et le dé	1'19	R - Une lettre pleine d'air	1'29
E - Je fais E	1'09	S - L'escargot dans l'escalier	1'25
F - La première lettre de France	1'22	T - Thé au lait, thé au citron	1'05
G - Au pays des orangers	1'22	U - Ne hurle pas	1'05
H - Les indiens ont une hache	1'04	V - W - Les deux bras levés	1'32
I - J - Un point sur un I - Un point sur un J	0'53	X - Le pont en X	0'43
K - Le Kakatoès	1'20	Y - Le i grec	0'56
L - Comme une aile de tourterelle	2'10	Z - La dernière lettre de l'alphabet	0'31
	14'54	Final	1'43
			15'17

Réalisation : Raymond Jeannot
Paroles et musiques : Josiane Jeannot - Girard et Raymond Jeannot
Chant : Alain Pewzner - Christian Pewzner - Ariane Cadier - Raymond Jeannot
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"Surely God Is Able"

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THE HISTORY OF MUSIC
VOL. II

THE AKRON- CLEVELAND MASS CHOIR

"Surely God Is Able"

A long cherished dream to tell the people about the origin of Religious music so that they might have a deeper appreciation of it, especially the gospels and spirituals, brought this Album to production.

Many times in rendering programs, the Akron Bethel Ensemble and the Cleveland Glenville Choir discovered that many conservatives in the audience tended not to understand or appreciate some of the music.

After much discussion about the matter, the two groups formed a mass choir and rendered a program in word and song about the history of several types of religious music. The original program was such a success that requests by various churches for the exact same program to be rendered has kept the mass choir busy for more than a year now and each time the program is given, through the grace of God, the acclaim is ever wider.

There is spice and variety found in this album unequaled anywhere. It is an album that is different than any you have ever heard.

Relax and enjoy Volume II of the History of Music.

Margaret Holland.

SIDE I

SOMETIMES I FEEL
LORD I COME TO THEE
MAGNIFY THE LORD
IF YOU EVER BEEN BLESSED

SIDE II

FOLLOW THE LAMB
LIFT HIM UP
PRAISE GOD
SURELY GOD IS ABLE

MUSIC TEAM

DIRECTOR	Mrs. Nell Jackson
DIRECTOR	Mr. Theodore Breach
ORGANIST	Mr. Theodore Breach
PIANIST	Mrs. Mary Mingo
GUEST INSTRUMENTALIST	Sensational Saints Cleveland, Ohio

Recorded live at Providence Baptist Church, Akron, Ohio. April 1, 1973.
For information contact Mrs. Ida Holland, 805 Mercer, Akron, Ohio

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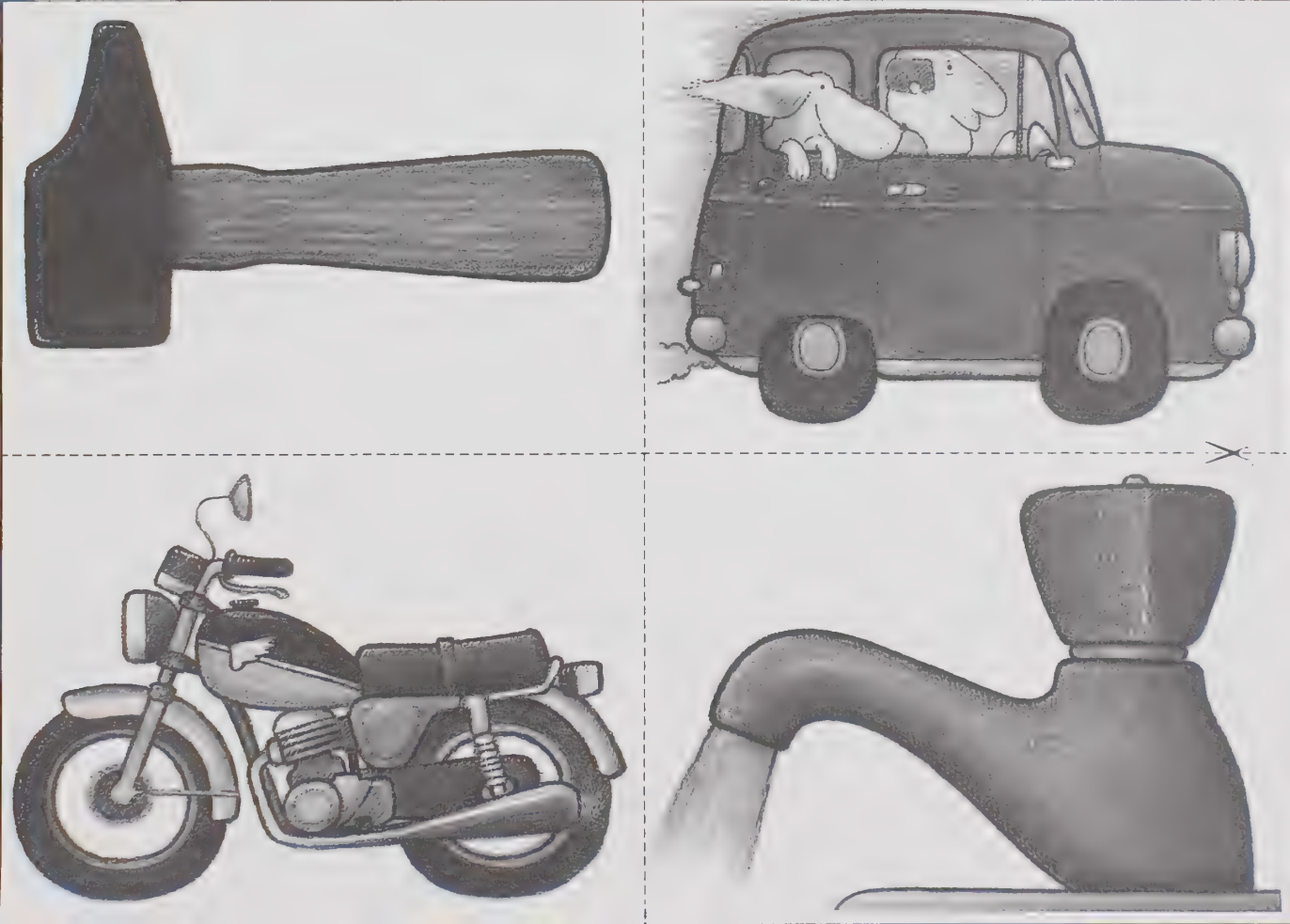


«Écoute» — la maman penchée au-dessus d'un berceau, l'index près de l'oreille, mobilise l'attention de son bébé et l'aide à isoler, dans la complexité du monde sonore qui l'environne, un bruit chargé d'affectivité : c'est un pas dans l'escalier, le bruit d'une clé dans la serrure, c'est papa !

Dans ce contexte affectif, le bébé prendra ainsi en mémoire une succession de bruits particuliers qu'il saura identifier à chaque renouvellement de son écoute.

Avant d'aborder l'aspect pédagogique de l'écoute, il est utile de rappeler quelques données qui permettront ainsi de l'orienter.

1) La fonction de réception et de transmission de l'information sonore est assurée par l'oreille externe et le tympan ; la transformation de stimulus sonore, le codage puis le décodage de l'information se font au niveau de l'oreille interne ; enfin, c'est au niveau du cortex cérébral dans sa totalité que se fait l'appréciation psychique du message reçu. On peut dire qu'on entend non avec les oreilles mais avec le cerveau.

2) Il est important aussi de rappeler qu'un petit enfant n'entend pas de la même façon qu'un adulte, à la fois physiologiquement et intellectuellement. Et cela nous conduit à différentes remarques pédagogiques.

Il faut partir de situations vécues par les enfants : à l'école, dans la rue, chez eux et leur donner envie d'écouter ; il est aussi important de leur donner les moyens techniques que l'envie d'écouter ; c'est là tout le problème de la motivation.

Il faut aussi leur fournir une matière riche à leur expérience : les petits enfants n'ont pas un bagage de «stéréotypes auditifs» suffisant pour identifier d'emblée un message sonore ; il nous faut donc multiplier, favoriser les occasions de garnir ce bagage sonore.

Pour cela, il faut aussi que l'institutrice soit elle-même aux aguets de tout ce que les enfants trouvent, disent, exécutent. En voici un exemple vécu par une de nos collègues.

Avant d'entrer dans la classe, un adulte frappe à la vitre de la porte — les enfants s'amusent alors à reproduire le frappé entendu, d'abord sur la vitre puis sur le bois de la porte ; un petit groupe d'enfants fait remarquer que ce n'est pas le même bruit.

L'institutrice a alors l'idée de

— faire identifier le son frappé sur le verre et sur le bois à partir de différents objets trouvés dans la classe,

— changer l'objet qui frappe sur un même matériau (batte feutrée — baguette de tambour — tige métallique),

— comparer des sons :
  frapper sur un verre plein — sur un verre vide
  frapper sur du bois massif — sur du bois creux
  frapper sur des bouteilles différemment remplies d'eau.

Dans une même gamme de matière, différente d'aspect, frapper avec un même instrument :
Exemple : avec une batte de bois, frapper
  sur un pavé de verre
  sur une feuille de verre (vitre)
  sur une bouteille en verre
  sur un verre en cristal

— rechercher des intensités :
  frapper fortement
  frapper faiblement

— changer de procédés de recherche de sons :
Exemple : le son diffère sur un même objet selon qu'on le frappe, qu'on le frotte, qu'on le gratte ou qu'on le pince.

A travers cet exemple, on comprend que le rôle de l'institutrice est primordial et que les «jeux d'écoute» se construisent de la même façon que se préparent les moments de langage ou les jeux mathématiques.

Que peut-on faire écouter aux plus petits de l'école maternelle ?

Précisons tout de suite que selon les occasions nées de la vie de la classe, l'exploitation de ces jeux et l'intervention des différentes techniques ne peuvent être rigoureuses, les fiches exposées constituant uniquement des pistes de recherche, des types de jeux que les institutrices doivent adapter au contexte de la classe.

LE SILENCE

1- Le silence ne peut être compris que par opposition aux bruits environnants , il est donc utile de faire prendre conscience aux enfants qu'il y a une attitude de silence, de calme, de même qu'on lui a appris à prendre conscience de son corps et de ses mouvements. On est calme, détendu, on a les membres mous, on ne parle pas, c'est le silence.

Pour ramener le calme dans la classe, on peut adopter un signal (clochette, ou sonnerie de réveil ou timbre de porte).

2- Le roi du silence

Les enfants sont assis en cercle ; une chaise est placée au centre, un enfant, les yeux bandés, est assis sur cette chaise : c'est le roi.
Le meneur de jeu désigne un enfant qui silencieusement doit s'approcher du roi ; si le roi l'entend, il doit désigner du doigt l'endroit d'où vient le bruit ; l'enfant a gagné quand il réussit à toucher l'épaule du roi sans avoir été repéré.

Remarque : avec les plus âgés on peut semer des obstacles sur le parcours de l'enfant désigné par le meneur de jeu.

Variante : le gardien du trésor
Sous la chaise du joueur central, placer un trésor (boîte remplie de différents objets). L'enfant désigné par le meneur de jeu doit aller chercher le trésor et revenir à sa place sans avoir été entendu.

LA VOIX

1- Apprendre aux enfants à jouer avec leurs voix :
— pour une même émission de voix, moduler sur a, i, o
— jouer avec les émissions de sons — chch... sss...
— jeux d'articulation
— imiter les cris d'animaux, les bruits (jouer à la moto, à la voiture)
— faire varier la durée, l'intensité, la hauteur des sons (ex : tenir un son, émettre un son bref — les associer. Amplifier un son (fort), le diminuer (faible) au commandement du meneur de jeu — ex : imiter le bruit du vent).

2- Identifier les voix des personnes connues dans l'école : les institutrices, les dames de service (dans un premier temps, celles qui ont un timbre de voix facile à identifier).
La voix de l'institutrice peut être enregistrée : il s'agit de l'identifier.

Jeu des consignes : l'institutrice donne des consignes très simples auxquelles les enfants doivent réagir comme aux consignes données de vive voix.

Jeu de cache-cache : plusieurs enfants sont cachés derrière un rideau — un seul doit parler (dire une comptine par exemple) ; l'enfant désigné par le meneur de jeu doit identifier le seul enfant du groupe qui a parlé.

Jeu des prénoms : chaque enfant désigné par la maîtresse doit d'abord dire son prénom à haute voix, ensuite en articulant les syllabes (sans émissions de voix), puis en frappant dans ses mains à chaque syllabe.
Par la suite, on peut faire prendre conscience des prénoms plus longs ou plus courts que...

Appel murmuré : l'institutrice appelle les enfants uniquement en articulant le prénom sans émettre de son ; l'enfant ainsi nommé doit venir vers elle et repartir sans faire de bruit.

Jeu d'assonance (en M.S. fin d'année scolaire) : recherche des prénoms, parmi ceux de la classe, qui ont un phonème premier identique.

Jeux avec les comptines et les chansons
— Identifier une comptine ou une chanson par l'écoute de sa mélodie sans les paroles
— Identifier une chanson ou une comptine par le frappé de chaque syllabe sur le tambourin.

Construction de structures simples de langue
— Le meneur de jeu commence une phrase ; chaque joueur ajoute un mot à la succession précédente.
Exemple : je suis allé au marché : j'ai acheté des carottes.
Le deuxième joueur reprend :
— je suis allé au marché : j'ai acheté des carottes et aussi des oignons
... etc...
— La maîtresse raconte une histoire ponctuée de bruitage (histoire très simple) — le bruitage étant enregistré sur magnétophone.
Les enfants doivent verbaliser en réécoutant uniquement le bruitage.

LES BRUITS

Identification

1- Des bruits entendus à l'école

Le téléphone qui sonne, le timbre de porte, la machine à laver

— préciser le lieu d'émission : les pas dans le couloir, le téléphone dans le bureau, la machine à laver dans la cuisine.

2- Des bruits familiers

L'eau qui coule, le moulin à café, le tic-tac du réveille-matin. Tous ces bruits doivent être entendus «sur le vif» puis enregistrés. Les faire à nouveau entendre aux enfants.

Jeu possible :

- parmi toutes les images contenues dans une boîte, trouver celle de l'objet dont on a entendu le bruit (réveil, marteau, clochette - voir disque).
- classer les images suivant la succession entendue (soit au fur et à mesure de l'écoute, soit après l'écoute complète de la succession en plaçant les images de gauche à droite).

3- Les matériaux manipulés

Jeux des boîtes pleines. Les petits secouent très souvent les boîtes contenant différents matériaux ; l'institutrice montre et nomme le contenu de chacune des boîtes. En secouant la boîte près de son oreille, l'enfant doit en identifier le contenu (billes, épingles, graines).

Jeux des objets qui tombent. Faire tomber devant les enfants : une règle métallique, un sac rempli de sable, une bille. Identifier les bruits entendus. Recommencer derrière un écran et faire identifier l'objet qui tombe.

Remarque : en fin d'année scolaire, avec les plus âgés, rechercher et adopter un codage soit gestuel, soit matériel (jetons ou gommettes) qui traduira la nature de l'objet entendu.

Jeu de l'écho. Les joueurs sont sur deux files dos à dos (les spectateurs forment un cercle autour des joueurs et seront à leur tour exécutants). Au signal du meneur de jeu, à un son émis par un objet frappé par un enfant de la première file, l'enfant de la deuxième file doit répondre par le même son.

4- Des sons voisins

Identifier le son d'une clarine, d'une cloche, d'une clochette.

Partir de différences très nettes pour aller vers une différenciation de plus en plus subtile.

Recherche de sons identiques

1er exemple :

entendre au magnétophone, ou sur disque, le galop d'un cheval. La maîtresse fait prendre conscience aux enfants de l'imitation possible en frappant l'une contre l'autre deux coques de noix de coco évidées. (Comparaison à l'aide d'enregistrement au magnétophone).

2ème exemple :

jouons à la pluie — frapper dans la paume de la main gauche avec l'index de la main droite puis l'index et le majeur, puis avec 3 doigts, puis 4. Le frappé peut être de plus en plus fort et imiter le bruit des gouttes.

Enregistrer au magnétophone et faire écouter aux enfants.

4 LES INSTRUMENTS

Les enfants doivent être familiarisés avec la manipulation des instruments de musique de l'école, avec l'écoute de leur son, avec leur nom ; les plus courants sont les instruments à percussion (tambours, tambourins, triangles, wood-block, maracas).

On peut :

- Identifier le son des instruments (sons réels ou enregistrés).
- Comparer des sons — faire entendre successivement le son d'un violon alto, d'un violoncelle, d'une contrebasse ou encore d'un piano et d'une harpe.
- Recherche de hauteur, d'intensité, de durée des sons.

Grâce à la manipulation fréquente des instruments, les enfants se rendent vite compte que le son émis par un triangle frappé par exemple, peut être long ou bref selon qu'on le laisse vibrer ou qu'on arrête sa vibration par le doigt ou la main.

Le son du tembourin frappé est différent selon l'endroit où on le frappe.

- Repérage des sons par analogie avec ce qui peut les imiter.

Exemple : le chant du coucou des bois peut être imité par la voix, ou par le piano (coucou de Dacquin). Autres exemples dans le Carnaval des Animaux de Saint-Saëns, Pierre et le Loup de Prokofiev.

On peut aussi rechercher des objets qui imitent les sons entendus.

Exemple : frapper sur un baril de lessive imite la résonance de la caisse de tambour ; frotter sur le fond d'un baril de lessive avec une brosse de nylon imite le son des balais de cymbales, etc...

LES JEUX DE RYTHME

1- Avec les comptines

Faire dire aux enfants des structures rythmiques par 2, par 3.

Ex (2) : la voix
du roi
a dit
du riz
le pou
du fou
a dit
merci

Ex (3) : pau pau pau
qui est là
c'est bien moi
dit le roi

Rythmer une comptine (— structure rythmique — temps forts ou rime finale) en frappant dans les mains.

Un petit chat gris qui mangeait du riz, etc...

un petit chat gris
qui mangeait du riz
sur un tapis gris
sa maman lui dit
ce n'est pas joli
de manger du riz
sur un tapis gris

un petit chat gris
qui mangeait du riz
sur un tapis gris
sa maman lui dit
ce n'est pas joli
de manger du riz
sur un tapis gris

2- Avec les instruments

Exemple : le tambourin donne un rythme de marche : marcher sur ce rythme ; il s'arrête : le groupe de joueurs s'arrête.

Les sonnailles rythment un galop — les enfants galopent, etc... changer les consignes.

Exemple : former plusieurs groupes de joueurs correspondant chacun au son d'un instrument , (sur un même rythme (exemple ♩♩♩♩)

- le groupe bleu avance en suivant le rythme joué par le tambourin,
- le groupe jaune avance en suivant le rythme joué par le triangle, etc...

3- Avec les objets

Frapper un rythme sur la table avec l'extrémité d'un crayon. Les joueurs peuvent frapper .

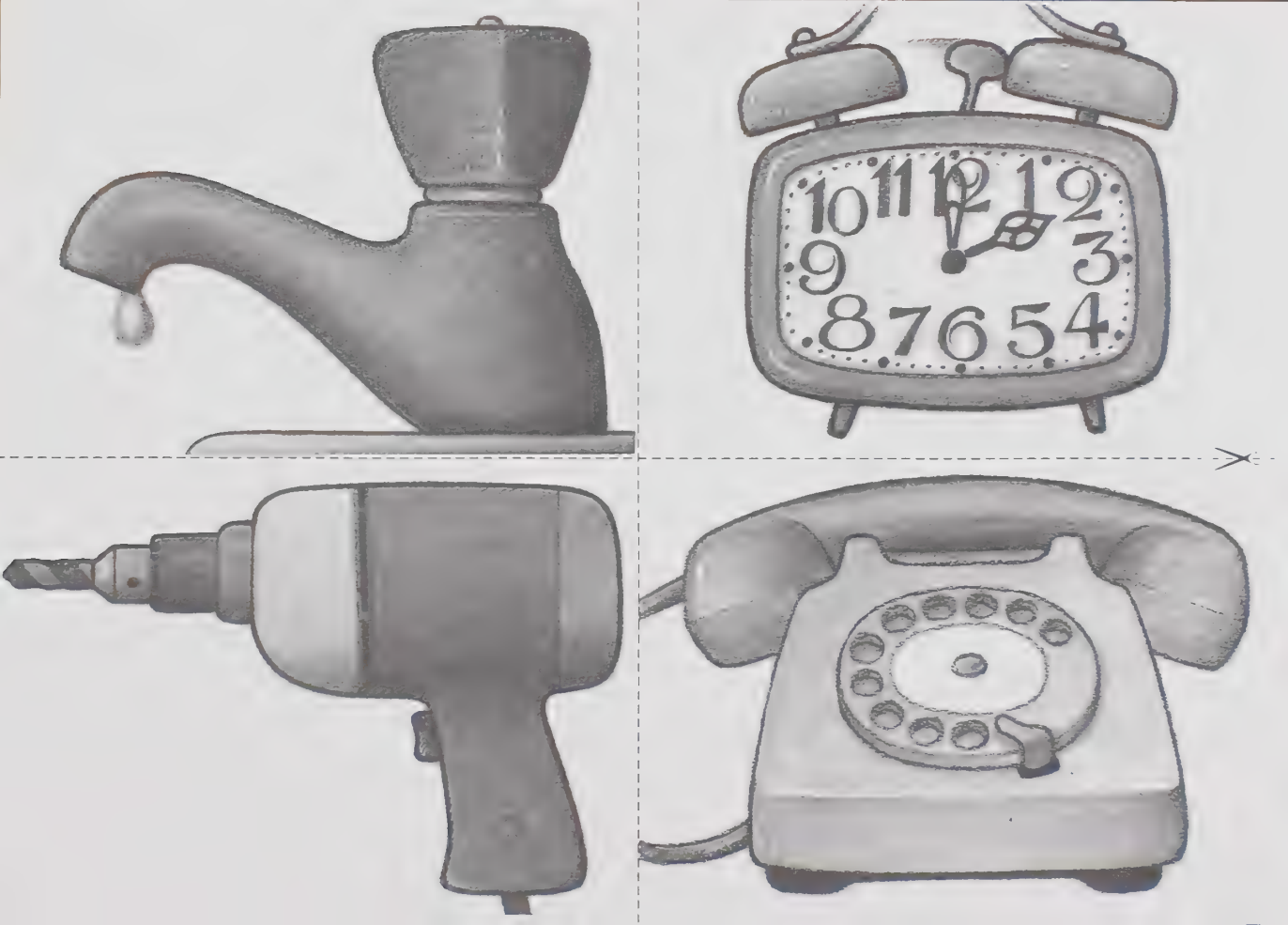
— en même temps que le meneur de jeu
— continuer seuls alors que le meneur de jeu s'arrête
— un ou plusieurs enfants continuent (selon les consignes données par le meneur de jeu).

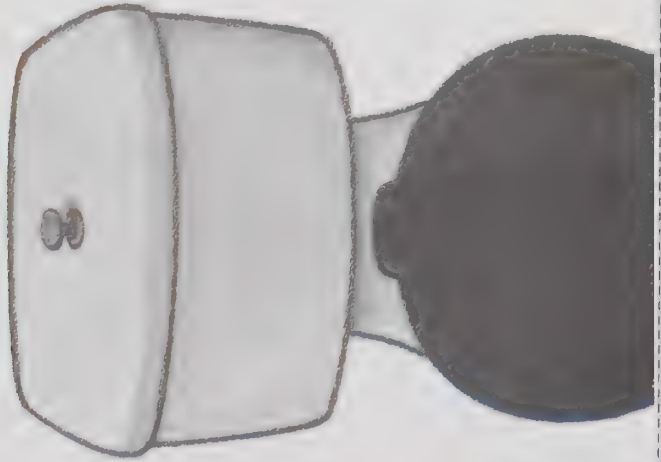
Ex . .. .

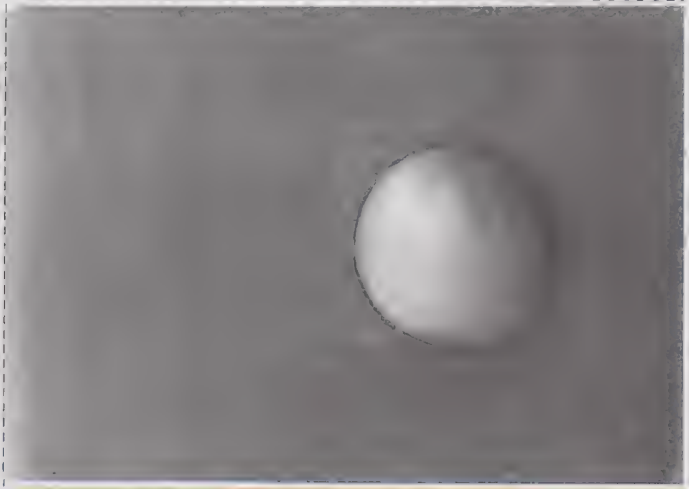
4- Avec son corps en entier

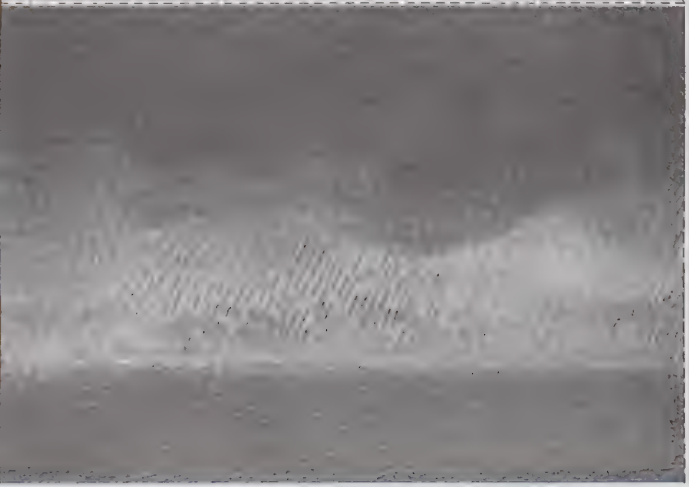
Danse libre sur des rythmes très marqués (orchestre à percussions, musique folklorique).

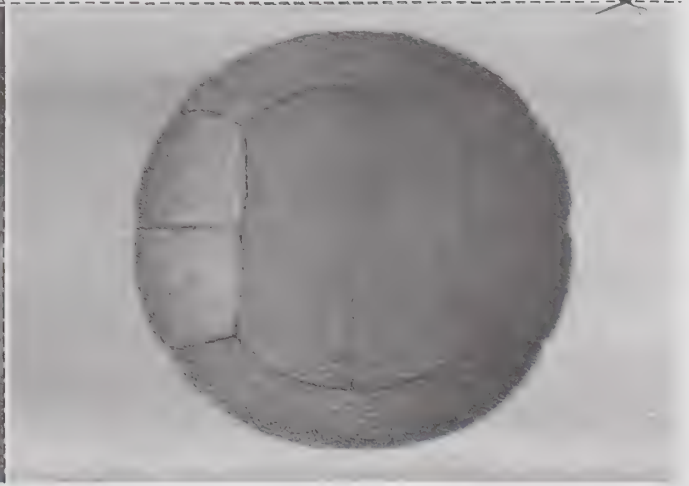
Il appartient maintenant aux meneurs de jeu d'adapter ces quelques idées au contexte dans lequel vit le groupe ; il est aisé de trouver d'autres jeux , d'ailleurs, les enfants eux-mêmes fournissent des pistes de recherche (à ce sujet, deux enfants qui, ayant trouvé un morceau de tube électrique s'amusaient dans la rue «au téléphone», le jeu consistant pour l'un à émettre des bruits de voix à une extrémité du tube et pour l'autre à les recevoir ; et l'on inversait les rôles !).

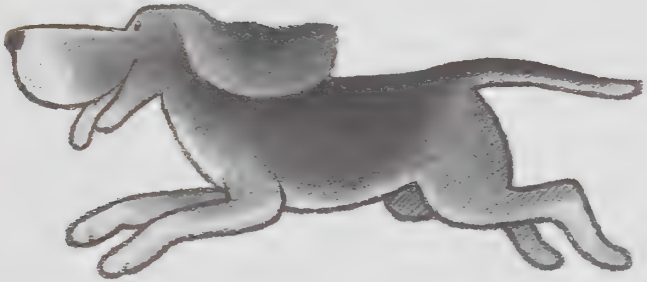












LES PETITS
à l'écoute des sons

Le deuxième disque réalisé par G. Combes complète celui que beaucoup d'institutrices connaissent et utilisent déjà depuis plus d'une année. Il aurait pu — aurait dû — naître avant l'autre car il concerne les petites et moyennes sections. C'est par lui qu'il faut commencer. Il amène les maîtresses à prendre conscience de l'importance du travail qu'il convient de faire au niveau de l'écoute. Il les aide dans leur recherche des bruits et sonorités diverses à proposer aux enfants. Les fiches qui l'accompagnent ne sont pas des fiches modèles ; ce sont plutôt des exemples qu'on peut moduler et varier, selon le désir et les besoins de chaque classe. Leur nombre est limité, ce qui ne signifie pas qu'il faille réduire à un petit nombre les activités de ce type ; comme nous avons eu l'occasion de l'écrire à maintes reprises, le jeune enfant apprend à écouter si on le place dans des situations qui lui permettent d'exercer une audition de plus en plus fine. A nous de l'aider dans la découverte de son univers sonore.

Rappelons également que les Institutrices habituées à familiariser les enfants avec l'écoute de sonorités variées deviennent, elles aussi, très sensibles aux réactions auditives des enfants et qu'elles peuvent alors fournir aux Médecins et Pédiatres des informations précises sur le comportement auditif des enfants en situation, lors de ces jeux. Plus les troubles de l'oreille sont décelés tôt, plus c'est important pour la guérison ainsi que pour les soins à pratiquer dans les cas sérieux.

L'école maternelle peut ainsi aider à déceler les déficiences auditives comme les déficiences visuelles.

Ne faut-il pas rappeler également qu'il est fondamental pour les Institutrices des petits de maintenir le calme dans leur classe : le bruit excite et fatigue les enfants... et les maîtresses n'échappent pas à la fatigue nerveuse qu'il provoque.

Puisse le travail excellent et si précis de G. Combes permettre à chacune, d'abord de prendre conscience de l'importance du problème de l'écoute et ensuite de pouvoir pratiquer une efficace pédagogie de l'écoute, dans un climat de classe qui reste serein et joyeux mais calme.

L'Inspectrice,
Y. Jenger

870 481

COMMENT UTILISER LE DISQUE?

Ce disque comporte 3 parties :

- Identification de bruits
- Comparaison de bruits
- Évocation de scènes

Ces enregistrements sont simples et faciles à exploiter puisqu'ils sont destinés aux enfants les plus jeunes de l'école maternelle.

La première partie est une identification simple.
La deuxième partie (comparaison de bruits) comporte d'abord une présentation, puis un enchaînement de bruits sur 2 ou 3 reprises, laissant le temps d'une identification uniquement basée sur la comparaison d'un bruit par rapport à l'autre. Ceci est particulièrement valable pour la reconnaissance des voix (homme, femme, enfant) dont il s'agit de percevoir la nature, l'intensité, la distance par rapport à l'auditeur, en dehors de la teneur du texte.

L'exploitation des jeux peut être polyvalente ; c'est à l'institutrice, dans le contexte de sa classe, de trouver d'autres possibilités, voire même de prolongements.

1- Parmi toutes les images contenues dans une boîte, trouver celle de l'objet dont on a entendu le bruit (marteau, téléphone, sifflet).

2- Dessiner ce que l'on vient d'entendre. Exemple : une auto, une moto.

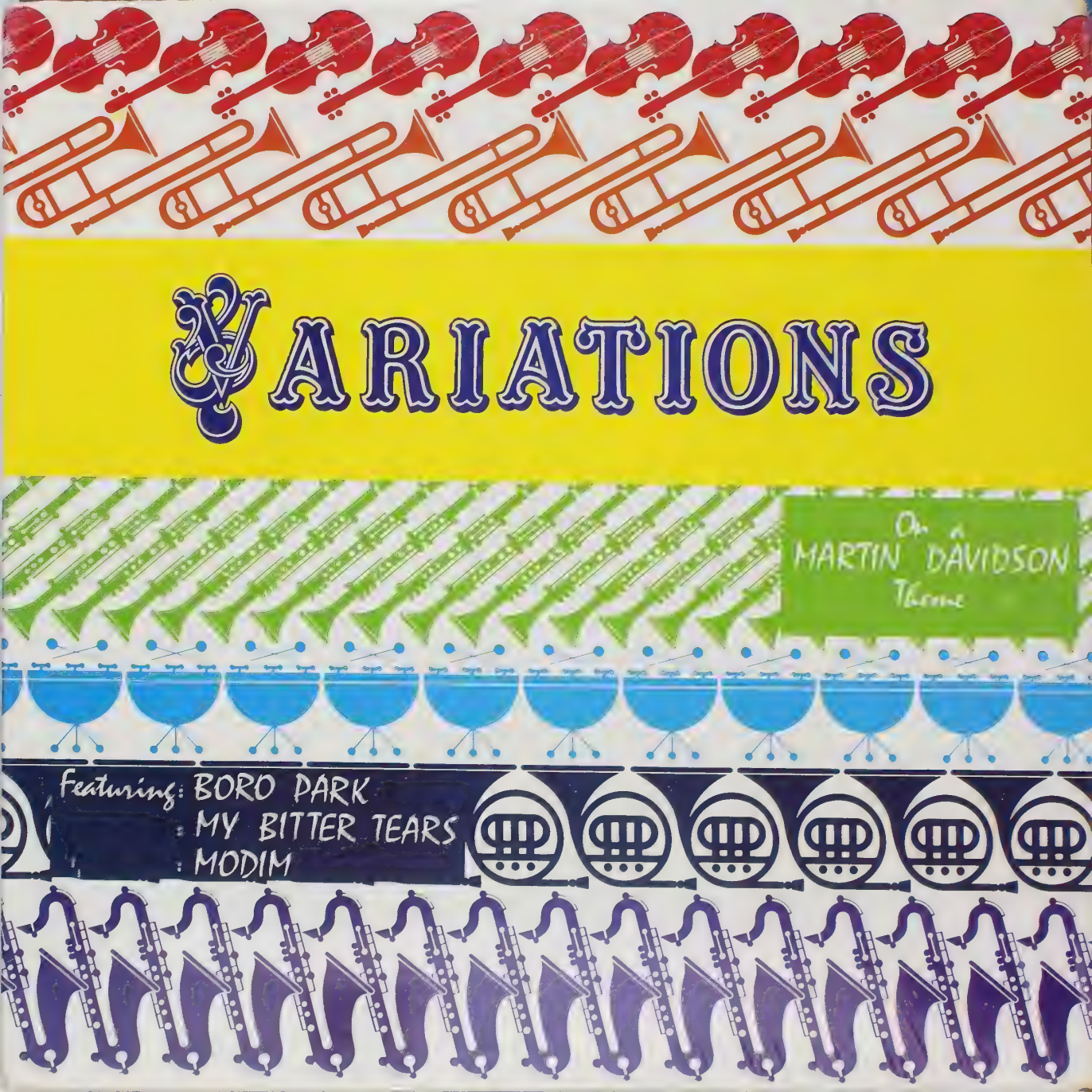
3- L'identification des cris d'animaux peut être prolongée par un jeu d'articulation : le chat, le chien, le cheval.
Cherchons tous les mots que nous connaissons qui commencent par ch.

4- Un repiquage sur magnétophone peut être fait à partir de différentes plages concernant :
   - le robinet qui goutte
   - la bouteille qu'on emplit
   - le robinet qui coule

   et faire rechercher un ordre séquentiel à partir de ces images sonores.

5- Faire mimer une scène. Exemple : quelqu'un monte l'escalier, frappe à la porte, personne ne répond — ou encore le téléphone sonne, l'abonné décroche le récepteur, etc...

6- La dernière partie comporte un jeu de devinettes sonores prises dans les différentes séquences qui la précèdent et constitue ainsi un entraînement à la mémoire auditive.


VARIATIONS
On a MARTIN DAVIDSON Theme
Featuring: BORO PARK
MY BITTER TEARS
MODIM

בס"ד

VARIATIONS

by MARTIN DAVIDSON

HP 29566

SIDE A

1. **BORO PARK**
   (J. Kander-Rockoff)
2. **AISHES CHAYIL**
   (Song of Songs—Davidson)
3. **OS HI**
   (Zmiros-Davidson)
4. **MY BITTER TEARS**
   (Davidson)
5. **MODIM**
   (Tfilah-Davidson)

ARRANGEMENTS
BY MARTIN WITH HELP FROM ARNONPALTI, LEE SHAPIRO AND GEORGE MANIERE.

THANKS TO THE MUSICAL TALENTS
OF MITCH, LEE, LARRY, GENE, SAVRON, GEORGE, JACK, MARK AND MARTIN.

VOCALS:
AARON AND MARC WACHSPRESS
ANTHONY AND SHLOMO HAVIV

ART DESIGN:
LARRY LEVINE

TYPESETTING:
IVER PRINTING

STUDIO ENGINEERS:
LARRY GATES, BOB MONTERO, AND GENE PARCIASEPPE AT NEWFOUND SOUND.

SIDE B

6. **MI CHOMOCHA**
   (Tfilah-Davidson)
7. **MAMMY**
   (Davidson)
8. **VAANI TFILOSI**
   (Tfilah-Davidson)
9. **AL HADVASH**
   (Naomi Shemer)
10. **ABI GESUND**
    (G. Stern-Davidson)

MESSAGE:
"VARIATIONS" is the last record in a series of albums. It is dedicated to the many influences of my life that have inspired me to compose music & lyrics. I am truly grateful to the Almighty for the convictions and strength needed to establish this style.

MY DEBTS OF GRATITUDE to my family, Phyllis, Viggy, Roxy, Cheri, Molly, The Jewish Press Family and Friends, Chaya, Avraham Yefe Nof, Sheya, Art Raymond, Arnie, Nachum, Mrs. Gates, Burt and Joyce, Tuli, Gerald, Rabbi Leifer & Much More...

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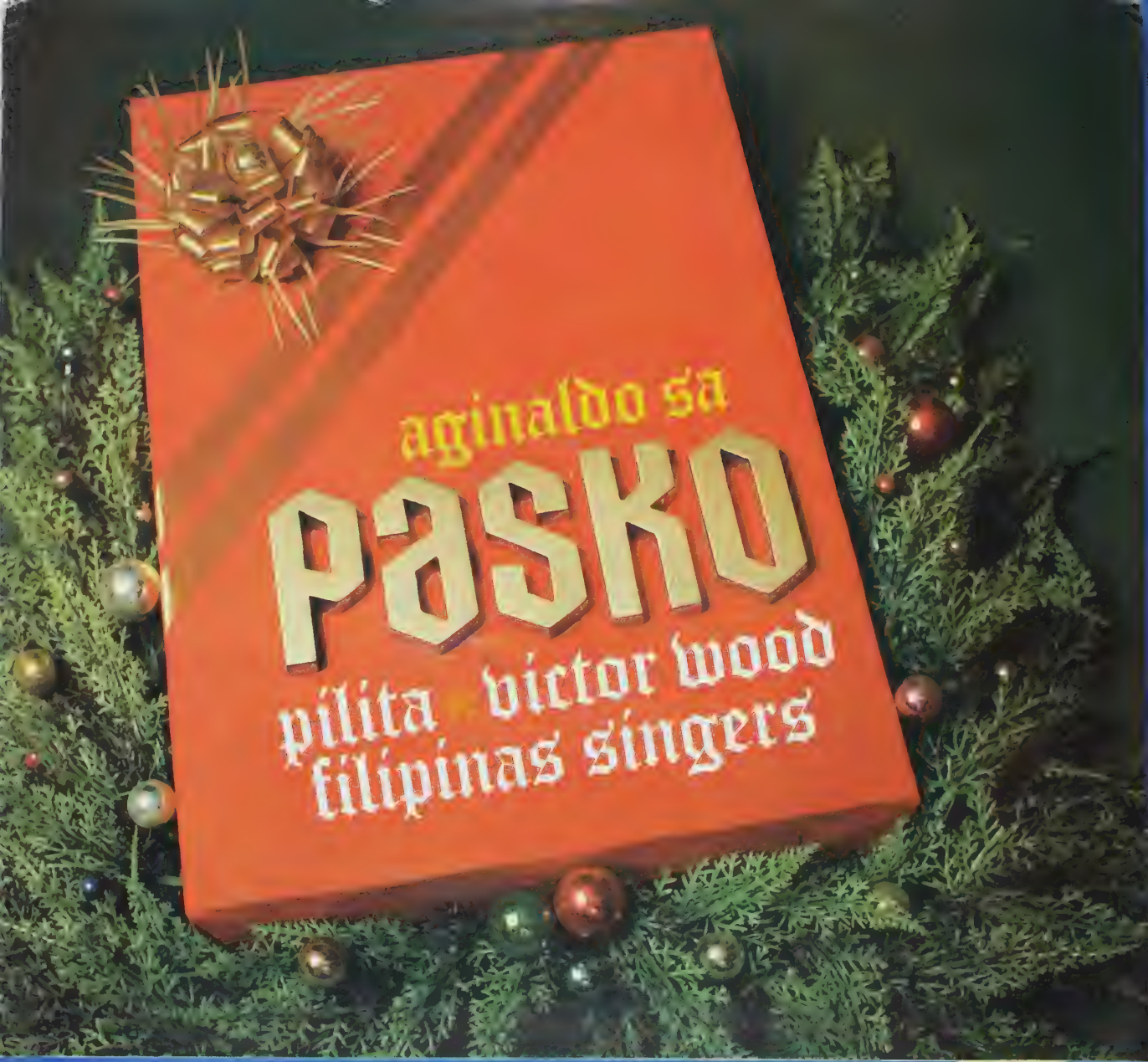
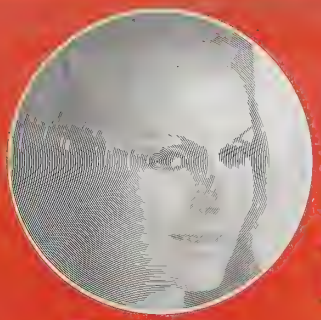


TSP 5101 STEREO

Plaka Pilipino

TSP 5101 STEREO

AGINALDO SA PASKO



pilita

victor wood

filipinas singers

SIDE A

- PASKO SA NAYON — Pilita — PHILIP MANINANG
- MAY LUHA ANG PASKO — Victor Wood — MACARIO C. RAMOS-LEVI CELERIO
- PASKO NA NAMAN — Filipinas Singers — FELIPE P. DE LEON-LEVI CELERIO
- MANO PO NINONG — Pilita — JERRY BRANDY
- ANG PASKO'Y PAGDIWANG — Victor Wood — VICTOR WOOD-ERNIE DE LA PEÑA
- ANG HARI'Y SUMILANG (Sa Munting Sabsaban) — Filipinas Singers — D'AMARILLO-ERNIE DE LA PEÑA

SIDE B

- SA ARAW NG PASKO (Ikaw Lang Ang Siyang Kailangan) — PHILIP MANINANG
- ANG PASKO — CONSTANCIO DE GUZMAN
- NOCHE BUENA — FELIPE P. DE LEON-LEVI CELERIO
- ANG DIWA NG PASKO — ADIE ARRADAZA-ERNIE DE LA PEÑA
- MALIGAYANG PASKO — GEORGE CANSECO
- MISA DE GALLO — JULIAN BALITA-LEVI CELERIO

Isinaayos at Kinumpasan
D'AMARILLO
Pangangasiwa sa Tinig
PHILIP MANINANG
ERNIE DE LA PEÑA

Namahala sa Tunog: RIC L. SANTOS

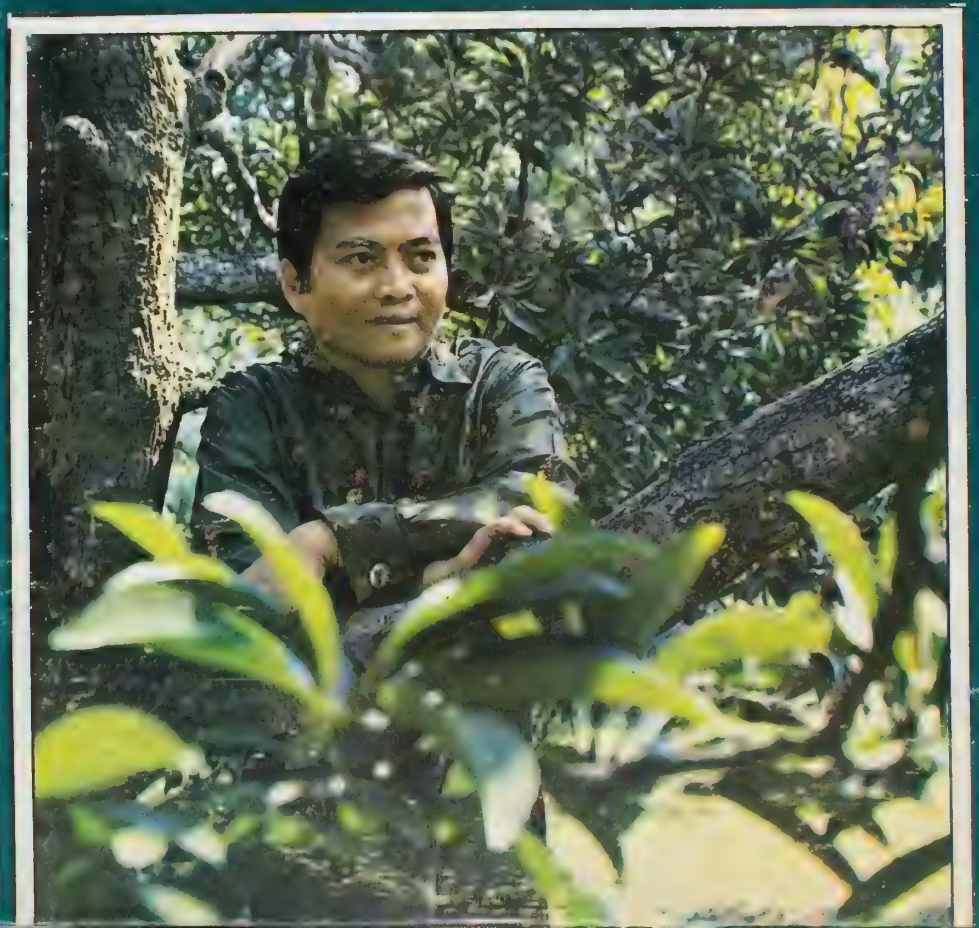
Kahong Isip at Guhit Pampasanat

Produkto ng
VICOR MUSIC CORPORATION
SLB Building, Ronquillo cor. P. Gomez
Quiapo, Manila, Philippines

Plaka Pilipino

RIC MANRIQUE JR.

Sa Aking Paghihintay



STEREO
MLS–5358

Sa Aking Paghihintay

Love becomes sometimes a waiting. There is a riddle to this rhythm of romance. Love becomes that riddle that creates the waiting with the end of it all an expectation of what must be sweet, what must be soaring to the spirit winged by notions of romance.

And when the waiting of one becomes the coming of two, then two become twined and tangled by the touching spin of thread that love – in all its timely waiting – unravels for all.

Love waits in every end, in all the pleasures of the mind. That has been the saying. And steps out through the footpaths of the eyes. That has become the saying. And when eyes meet mind, the heart moves in to revolve in the sphere of two and attempts for the making of a one – this unity in waiting's end. That has ever come to be the saying.

And love cannot just be this saying but has come to be a waying. A matter of say for a muchness of way. A say of love for a way of life.

And for the Filipino, love has been a muchness of say. Saying love's all in songs. Songs that tread on to where fools and angels come all unanimous in curiosity to discover what the joy, the delight, the climates of grace and grief there will stay waiting in love's endless and.

And the songs the Filipino in love will really, feelingly sing are here now clasped in the grooves of this album waiting for your ear now to open up to.

Come hear. And fly into where love waits. Where it stays, stray in to get for your heart's lesson all of what love says. And know how because you are just a being made all too human, love is there in you in all the beat of your feeling. For once, and for all the life and wisdom of your mind, know where love waits and can be known by you. Whether love waits for you there as a fair lakambini or a seductive caprichosa. Love waits ever there and everywhere in all fragrance and sensuous scent. But most especially, love becomes all that is life and all that means heavenly for you.

Come where love waits for you in the lyric lair of our Tagalog love songs. Love songs that can only be intensely interpreted for you, emotionally sounded to grip your tenderest, by today's reigning kundiman master – RIC MANRIQUE, JR. With the vividly emotive MANRIQUE sound given a well-blended musical arrangement by another master in musical directions – DOMINIC SALUSTIANO.

So, come where love waits in all its human colors in the softly, sighingly singing voice of RIC MANRIQUE, JR. His songs and all the love in it wait for your listening in this album recollection of our classic Tagalog Kundiman.

Come listen – love cannot be kept waiting . . .

VictorinoArdienteRosales

SIDE ONE

SA AKING PAGHIHINTAY! 3:47
D. Salustiano — M. P. Villar

SABI NILA 3:20
A. Torres — M. P. Villar

'DI BA'T AKO AY TAO RING MAY DAMDAMIN? 3:57
F. Nieto — M. P. Villar

DIWA'Y NAG-IISIP 2:45
C. de Guzman

MINSAN LAMANG 4:07
C. de Guzman

NANG TAYO'Y MAGKITA 3:05
S. S. Suarez — D. Santiago

SIDE TWO

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S. S. Suarez — L. Celerio

ANG LANGIT KO'Y IKAW 3:27
C. de Guzman

Design & Photography: EDDIE Z. BELEN / Art Director: EMIL V. DAVOCOL / Composition: RAMON G. EFERICTO / Album Supervision: CHITO SALITA / Audio Engineering: MARECO INC. / Album Production: BM2 Enterprises

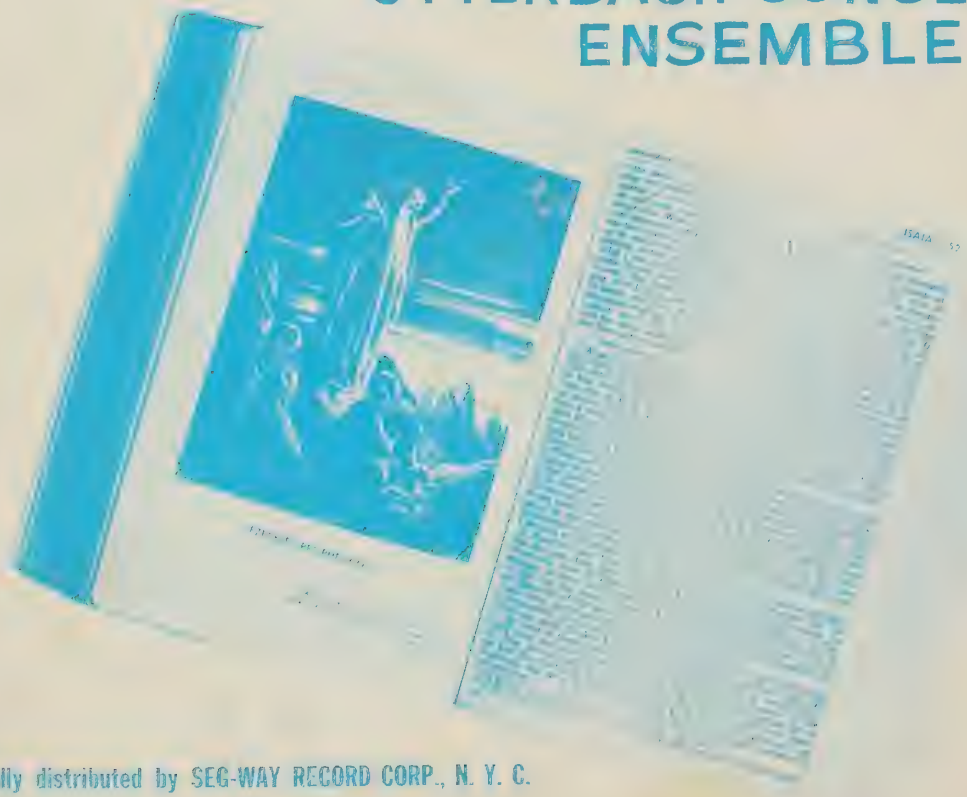
MARECO INC., MANILA PHILIPPINES
PUBLISHER OF MUSIC OF PHILIPPINE ORIGIN

SIMPSON RS 2004

Come unto me
All ye that Labor
And you will find:

"REST FOR YOUR SOUL"

UTTERBACH CONCERT ENSEMBLE ...



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HI-FIDELITY RECORDING
RS 2004

REST FOR YOUR SOUL

THE UTTERBACH CONCERT ENSEMBLE

The dynamics of any group is the pivotal point around which it revolves —and standing in perpetual motion before these 75 magnificent voices is CLINTON UTTERBACH.

Mr. Utterbach is 30 years of age and a native New Yorker. After returning from the Armed Services, he attended the Juilliard School of Music, where he perfected the techniques employed in the Music of this Album. Clinton was raised in the Refuge Church of Christ and has embodied much of the Pentecostal fervor and spirit into his musical compositions and arrangements. Clinton Utterbach is not only composer and arranger, but also vocalist on this Album.

The Title and Theme of the Album is stated in the moving rendition of "REST FOR YOUR SOUL". We are carried alternately through moods of meditation to heights of exultation as this great group sings from the deep conviction which lies in each of them.

Mr. Utterbach blends the skillful use of the duet with a varying use of soloists, both male and female, to achieve many exciting effects. The names of Bernard Pender, Violet Moorehead, and Carrie Suter, stand proud at the head of a list of wonderful soloists. Assisting them are Mildred Brown, Evelyn Mitchell, and the Director himself, Cinton Utterbach.

Closing out an inspiring and moving concert in stereo, the Choir ascends Golgotha's Hill with Christ, "SURELY HE DIED ON CALVARY". Man's redemption is accomplished — complete. The Debt is paid — And now the Soul will, and does find — REST.

THELMA DELMOOR-MILLER

When I first heard the Utterbach Choral Ensemble I thought: "Here is a brand new approach to the Gospel idiom." — And after listening to the ensemble's recording debut here on the Simpson label I was further impressed by the refreshing new ideas of youthful director-arranger Clinton Utterbach which are so well captured by this exciting young choir.

It is very difficult to try to select the best track on this album. From the rousing "Come in The Lord's House" to the soulful "Calvary," the gospel music enthusiast will find many minutes of enjoyable listening.

Particularly impressive are the young soloists — Mary James on "Come In The Lord's House," Mildred Brown on the exultant "Lift Up Your Heads, O Ye Gates," Violet Moorhead on the stirring "Jesus Lover of My Soul," Carrie Suter on "It's Real," Bernard Pender on "I'm In Your Care" and "Rest For Your Soul" and Evelyn Mitchell on "Calvary." Director Utterbach displays yet another facet of his vast talent when he joins Pender for duets on "Rest" and "Every Day The Same."

Mr. Utterbach makes great use of the ensemble's wealth of solo voices with the duet idea on several of the tracks and his complete control of the choir is made obvious by his alternate use of graduating crescendos and diminishing pianissimos.

This choir is uniquely proficient in its ability to sing the arrangements of its Julliard-trained director without losing the flavor of the gospel idiom. Although the director is a trained musician — and one gets the idea that there are many trained voices in the ensemble — there is no pretentiousness here — but there is conviction — and lots of it — and this is the basic ingredient for good gospel singing. The Utterbach Choral Ensemble may be summed up as being a dedicated group of young singers who sing musically good gospel music.

Our hat goes off then to the ensemble, its wonderful soloists, its talented young director and to Mr. Richard Simpson who had the foresight to encourage and record this exciting new gospel choir.

Listen to this album and I am sure you will believe, as I do, that if you COME IN THE HOUSE OF THE LORD there will truly be REST FOR YOUR SOUL.

OLIVER (BUDDY) FRANKLIN

1. COME IN THE LORD'S HOUSE
Solo: Mary James — Adapted Clinton Utterbach

2. REST FOR YOUR SOUL
Duet: Bernard Pender, Clinton Utterbach — Composed Clinton Utterbach
Solo: Bernard Pender

3. LIFT UP YOUR HEADS O YE GATES
Solo: Mildred Brown — Composed Clinton Utterbach

4. OLD ARK'S A MOVERIN
Arrangement Clinton Utterbach

5. JESUS IS EVERYDAY THE SAME
Duets: Mildred Brown, Violet Moorehead, Bernard Pender, Cinton Utterbach — Composed Clinton Utterbach
Solos: Violet Moorehead, Bernard Pender

6. JERICHO
Solo: Robert Moe — Arrangement Clinton Utterbach

7. IT'S REAL
Carrie Suter — Adapted Clinton Utterbach

8. I'M IN YOUR CARE
Bernard Pender — Composed Clinton Utterbach

9. JESUS LOVER OF MY SOUL
Violet Moorehead — Adapted Clinton Utterbach

10. JESUS
Solo: Violet Moorehead, Bernard Pender — Adapted Clinton Utterbach

11. TAKE THE NAME OF JESUS
Duet: Mildred Brown, Violet Moorehead — Adapted Clinton Utterbach
Solo: Bernard Pender

12. CALVARY
Evelyn Mitchell — Arrangement Clinton Utterbach

THIS ALBUM WAS RECORDED AT STEA-PHILLIPS STUDIO
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RHYTHM

MAN AND HIS MUSIC

Planned to coordinate with MAN AND HIS MUSIC magazine

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R74-1

RHYTHM

MAN AND HIS MUSIC

Side 1

LENNON & McCARTNEY-Slater: **THE FOOL ON THE HILL** (2:20)
Horseheads High School Chamber Singers
Joseph C. Crupi, director

BRUBECK: **BLUE RONDO A LA TURK** (6:46)
The Dave Brubeck Quartet

MILHAUD: **LA CRÉATION DU MONDE (Fugue)** (1:40)
Trio a cordes Francaix
with Philippe Entremont, piano

BERNSTEIN: **MASS (Gloria Tibi)** (1:49)
The Norman Scribner Choir & The Berkshire Boy Choir
Leonard Bernstein, conductor

GERSHWIN: **PRELUDE NO. 3** (1:02)
Oscar Levant, piano

Side 2

BARTÓK: **DANCE SUITE (No. 3 — Allegro vivace)** (2:24)
New York Philharmonic Orchestra
Pierre Boulez, conductor

ORFF: **CARMINA BURANA (Introit)** (2:45)
Philadelphia Orchestra
Eugene Ormandy, conductor

J. STRAUSS, Jr.: **(VOICES OF SPRING)** (5:28)
Philadelphia Orchestra
Eugene Ormandy, conductor

MOZART: **RONDO ALLA TURCA** (3:44)
Igor Kipnis, harpsichord

J. S. BACH: **SUITE NO. 3 (Gavotte I & II)** (3:29)
Marlboro Festival Orchestra
Pablo Casals, conductor

(Each timing listed above is for music band only; it does not include time of narration band.)

BIBLE READINGS

By Jessica Somers Driver

Author of "Speak For Yourself"

How to Listen to these Recordings

Excerpts from "SPEAK FOR YOURSELF"

by Jessica Somers Driver

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"Quietness is the first requirement . .

"But mere physical stillness is not enough . . . There must be mental calmness as well. Balance this with alterness, interest, focus . . .Open and let in, so that you listen with all of you. Enjoy it and effort disappears.

"When thought is turned completely way from self in listeining, you cannot be selfconscious.

". . . whenever you really listen, you get ideas. It is inevitable.

"Reading aloud is much more than merely saying words consecutively with a certain amount of interpretation. The reader should reach the same ideas which inspired the author . . . We might call it a resurrection—the dead words come to life.

"If reading is to attain this height, it must shake itself loose from the limitations of personal interpretation and move along with the power and beauty of inspiration. Then it visualizes tso clearly that as you listen to it, you are not conscious that it is being read; ideas come directly to your thought free from any mannerisms or artificial emphasis by the reader. The color, the life, the vividness of the ideas possess you to the exclusion of all else. This ideal is called impersonal reading.

"The reader always reads *with* his audience, not to it. Before he starts he should listen—that is, quiet self-consciousness and turn undistracted attention to the printed page. Then as he reads aloud, his listening takes him through the words to the very ideas which inspired the author to write. The ideas are given a new body, a new expression, by means of voice and visualizing power of the reader. This is the resurrection, the ideas brought to life—for the reader, by means of going through the printed words to the ideas behind them; for the auditors, as they go through the spoken words to the ideas.

"Listening cannot be bought. No one else can make you listen. Another cannot do it for you—it is not vicarious. The adult thought which 'knows all the answers' does not listen. You may be awakened to the value of listening and the way many be pointed out for you, but you must open your own door to intuition and inspiration by learning to quiet self and listen."

BE SURE THE SPEED OF YOUR PLAYBACK MACHINE IS ACCURATE BEFORE PLAYING THESE RECORDINGS.

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SIDE I

The essence of the Driver reading instructions given in this record and illustrated in the reading of
Luke 7:37-50 (The Magdalene)
John 4:5-30, 39,42
Psalm 23

SIDE II

Genesis 1, 2, 3
Romans 8

CMS

CMS 102

General Douglas MacArthur

Address Before Congress, April 19, 1951

"OLD SOLDIERS NEVER DIE"

General Douglas MacArthur

Address Before Congress, April 19, 1951

"OLD SOLDIERS NEVER DIE"

CMS 102

Mr. President, Mr. Speaker and distinguished members of the Congress.

I stand on this rostrum with a sense of deep humility and great pride—humility in the wake of those great architects of our history who have stood here before me, pride in the reflection that this home of legislative debate represents human liberty in the purest form yet devised.

Here are centered the hopes and aspirations and faith of the entire human race.

I do not stand here as advocate for any partisan cause, for the issues are fundamental and reach quite beyond the realm of partisan considerations. They must be resolved on the highest plane of national interest if our course is to prove sound and our future protected.

I trust, therefore, that you will do me the justice of receiving that which I have to say as solely expressing the considered viewpoint of a fellow American.

I address you with neither rancor nor bitterness in the fading twilight of life, with but one purpose in mind: To serve my country.

The issues are global and so interlocked that to consider the problems of one sector oblivious to those of another is to court disaster for the whole. While Asia is commonly referred to as the gateway to Europe, it is no less true that Europe is the gateway to Asia, and the broad influence of the one cannot fail to have its impact upon the other.

There are those who claim our strength is inadequate to protect on both fronts, that we cannot divide our effort. I can think of no greater expression of defeatism.

If a potential enemy can divide his strength on two fronts, it is for us to counter his efforts. The Communist threat is a global one. Its successful advance in one sector threatens the destruction of every other sector. You cannot appease or otherwise surrender to communism in Asia without simultaneously undermining our efforts to halt its advance in Europe.

Beyond pointing out three general truisms, I shall confine my discussion to the general areas of Asia.

Before one may objectively assess the situation now existing there, he must comprehend something of Asia's past and the revolutionary changes which have marked her course up to the present.

Long exploited by the so-called colonial powers, with little opportunity to achieve any degree of social justice, individual dignity or a higher standard of life such as guided our own noble administration in the Philippines, the peoples of Asia found their opportunity in the war just past to throw off the shackles of colonialism and now see the dawn of new opportunity, and freedom from unfelt dignity, and the self-respect of political freedom.

Mustering half of the earth's population, and 60 per cent of its natural resources, these peoples are rapidly consolidating a new force, both moral and material, with which to raise the living standard and erect adaptations of the design of modern progress to their own distinct cultural environments.

Whether one adheres to the concept of colonization or not, this is the direction of Asian progress and it may not be stopped. It is a corollary to the shift of the world economic frontiers as the whole epicenter of world affairs rotates back toward the area whence it started.

In this situation, it becomes vital that our own country orient its policies in consonance with this basic evolutionary condition rather than pursue a course blind to reality. That the colonial era is now past and the Asian peoples covet the right to shape their own free destiny.

What they seek now is friendly guidance, understanding and support, not imperious direction; the dignity of equality and not the shame of subjugation.

Their pre-war standard of life, painfully low, is infinitely lower now in the devastation left in war's wake. World ideologies play little part in Asian thinking and are little understood.

What the people strive for is the opportunity for a little more food in their stomachs, a little better clothing on their backs, a little firmer roof over their heads, and the realization of the normal nationalist urge for political freedom.

These political-social conditions have but an indirect bearing upon our own national security, but do form a backdrop to contemporary planning which must be thoughtfully considered if we are to avoid the pitfalls of unrealism.

Of more direct and immediate bearing upon our national security are the changes wrought in the strategic potential of the Pacific Ocean in the course of the past war.

Prior thereto, the western strategic frontier of the United States lay on the littoral line of the Americas, with our defensive island salient extending out through Hawaii, Midway and Guam to the Philippines. That salient served not an outpost of strength but an avenue of weakness along which the enemy could, and did, attack. The Pacific was a potential area of advance for any predatory force intent upon striking at the bordering land areas.

All this was changed by our Pacific victory. Our strategic frontier then shifted to embrace the entire Pacific basin, which became a vast moat to protect us as long as we hold it. Indeed, it area as a protective bastion for all of the Americas and all free lands of the Pacific Ocean area. We control it to the shores of Asia by a chain of islands extending in an arc from the Aleutians to [illegible], held by us and our allies.

From this island chain we can dominate with sea and air power every Asiatic port from Vladivostock to Singapore, with sea and air power, every port, as I said, from Vladivostock to Singapore—and prevent any hostile movement into the Pacific.

Any predatory attack from Asia must be an amphibious effort. No amphibious force can be successfully launched across the sea lanes and the air over those lanes in its avenue of advance. With naval and air supremacy and modern ground elements to defend bases, any major attack from continental Asia toward us or our friends in the Pacific would be doomed to failure.

Under such conditions, the Pacific no longer represents menacing avenues of approach for a prospective invader. It assumes, instead, the friendly aspect of a peaceful lake.

Our line of defense is a natural one and can be maintained with a minimum of military effort and expense. It envisions no attack against anyone, nor does it provide the bastions essential for offensive operations, but properly maintained, would be an invincible defense against aggression.

The holding of this littoral defense line in the western Pacific is entirely dependent upon holding all segments thereof, for any major breach of that line by an unfriendly power would render vulnerable to determined attack every other segment. This is a military estimate as to which I have yet to find a military leader who will take exception.

For that reason, I have strongly recommended in the past, as a matter of military urgency, that under no circumstances must Formosa fall under Communist control. Such an eventuality would at once threaten the freedom of the Philippines and the loss of Japan and might well force our western frontier back to the coast of California, Oregon and Washington.

To understand the changes which now appear upon the Chinese mainland, one must understand the changes in Chinese character and culture over the past fifty years. China up to fifty years ago was completely nonhomogeneous, being compartmented into groups divided, against each other. The warmaking tendency was almost non existent as they still followed the tenents of the Confucian ideal pacifist philosophy.

At the turn of the century under the regime of Chang Tso-Lan efforts toward greater homogeneity produced the spark of a nationalist urge. This was further developed under the leadership of Chiang Kai-Shek, but has been brought to its greatest fruition under the present regime to the point that it has now taken on the character of a united nationalism of unprecedentedly dominant aggressive tendencies.

Through these past fifty years the Chinese people have thus become militarized in their concepts and in their ideals. They now constitute excellent soldiers, with competent staffs and commanders. This has produced a new and dominant power in Asia, which, for its own purposes, is allied with Soviet Russia, but which in its own concepts and methods has become aggressively imperialistic, with a lust for expansion and increased power normal to this type of imperialism.

There is little of the ideological concept either one way or another in the Chinese make-up. The standard of living is so low and the capital accumulation has been so thoroughly dissipated by war, that the masses are desperate and eager to follow any leadership which seems to promise the alleviation of woeful stringencies.

I have from the beginning believed that the Chinese Communists' support of the North Koreans was the dominant one. Their interests are at present parallel with those of the Soviet, but I believe that the aggressiveness recently displayed not only in Korea but also in Indo-China and Tibet and pointing potentially toward the South reflects predominantly the same lust for the expansion of power which has animated every would-be conqueror since the beginning of time.

The Japanese people since the war have undergone the greatest reformation recorded in modern history. With a commendable will, eagerness to learn, and marked capacity to understand they have from the ashes left in war's wake erected in Japan an edifice dedicated to the primacy of individual liberty and personal dignity, and in the ensuing process there has been created a truly representative government committed to the advance of political morality, freedom of economic enterprise and social justice.

Politically, economically, and socially, Japan is now abreast of many free nations of the earth and will not again fail the universal trust. That it may be counted upon to wield a profoundly beneficial influence over the course of events in Asia is attested by the magnificent manner in which the Japanese people have met the recent challenge of war, unmoved and confusion surrounding them from the outside, and checked communism within their own frontiers without the slightest slackening in their forward progress.

I greet all four of our Occupation divisions and the Japan battle-patrol without the slightest qualms as to the effect of the resulting power vacuum upon Japan. The results fully justified my faith.

I know of no nation more secure, more serene in its outlook, nor in which higher hopes can be entertained for future constructive service in the advance of the human race.

Of our former ward, the Philippines, we can look forward in confidence that the existing unrest will be corrected and a strong and healthy nation will grow in the longer aftermath of war's terrible destructiveness. We must be patient and understanding and never fail them, as in our hour of need they did not fail us.

A Christian nation, the Philippines stand as a mighty bulwark of Christianity in the Far East, and its capacity for good as a moral leadership in Asia is unlimited.

On Formosa, the government of the Republic of China has had the opportunity to refute by action much of the malicious gossip which so undermined the strength of its leadership on the Chinese mainland. The Formosan people are receiving a just and enlightened administration with a majority representation on the organs of government, and politically, economically and socially they appear to be advancing along sound and constructive lines.

With this brief insight into the situation as it exists, I now turn to the Korean conflict.

While I was not consulted prior to the President's decision to initiate the support of the Republic of Korea that decision from a military standpoint, proved a sound one. As I say, it proved a sound one as we hurled back the invader and decimated his forces. Our victory was complete, and our objectives within reach, when Red China intervened with numerically superior ground forces.

This created a new war and an entirely new situation, a situation not contemplated when our forces were committed against the North Korean invaders; a situation which called for new decisions in the light of the overall military effort, decisions never to permit the realistic adjustment of military strategy. Such decisions have not been forthcoming.

While no man in his right mind would advocate sending our ground forces into continental China, and such was never given a thought the new situation did urgently demand a drastic revision of strategic planning if our political aim was to defeat this new enemy as we had defeated the old.

Apart from the military need, as I saw it, to neutralize the sanctuary protection given the enemy north of the Yalu, I felt that military necessity in the conduct of the war made necessary—

(1) The intensification of our economic blockade against China.

(2) The imposition of a naval blockade against the China coast.

(3) Removal of restrictions on air reconnaissance of China's coastal area and of Manchuria.

(4) Removal of restrictions on the forces of the Republic of China on Formosa, with logistical support to contribute to their effective operations against the Chinese mainland.

For entertaining these views, all professionally designed to support our forces committed to Korea and to bring hostilities to an end with the least possible delay and at a saving of countless American and Allied lives, I have been severely criticized in lay circles, principally abroad, despite my understanding that from a military standpoint the above views have been fully shared in the past by practically military men connected with the Korean campaign, including our own Joint Chiefs of Staff.

I called for reinforcements, but was informed that reinforcements were not available. I made clear that if not permitted to destroy the enemy built-up bases north of the Yalu, if not permitted to utilize the friendly Chinese force of some 600,000 men on Formosa, if not permitted to blockade the China coast to prevent the Chinese Reds from getting succor from without, and if there were to be no hope of major reinforcements, the position of the command from the military standpoint forbade victory.

We were forced to hold in Korea by constant maneuver and at an approximate area where our supply line advantages were in balance with the enemy's line disadvantages of the enemy, but we could hope at best for only an indecisive campaign with its terrible and constant attrition upon our forces if the enemy utilized his full military potential.

I have constantly called for the new political decisions essential to a solution.

Efforts have been made to distort my position. It has been said in effect that I was a warmonger. Nothing could be further from the truth.

I know war as few other men now living know it, and nothing to me is more revolting. I have long advocated its complete abolition, as its very destructiveness on both friend and foe has rendered it useless as a means of settling international disputes.

Indeed, on the second day of September, 1945, just following the surrender of the Japanese nation on the battleship Missouri, I formally cautioned as follows:

"Men since the beginning of time have sought peace. Various methods through the ages have been attempted to devise an international process to prevent or settle disputes between nations. From the very start workable methods were found in so far as individuals or groups were concerned, but the mechanics of an instrumentality of larger international scope have never been successful.

"Military alliances, balances of power, leagues of nations, all in turn failed, leaving the only path to be by way of the crucible of war. The utter destructiveness of war now blocks out this alternative. We have had our last chance. If we will not devise some greater and more equitable system, our Armageddon will be at our door. The problem basically is theological and involves a spiritual recrudescence, an improvement of human character that will synchronize with our almost matchless advances in science, art, literature and all material and cultural developments of the past 2,000 years. It must be of the spirit if we are to save the flesh."

But once war is forced upon us, there is no other alternative than to apply every available means to bring it to a swift end. War's very object is victory, not prolonged indecision.

In war there is no substitute for victory.

There are some who for varying reasons would appease Red China. They are blind to history's clear lesson, for history teaches with unmistakable emphasis that appeasement but begets new and bloodier war. It points to no single instance where this end has justified that means, where appeasement has led to more than a sham peace.

Like blackmail, it lays the basis for new and successively greater demands until, as in blackmail, violence becomes the only other alternative. Why, my soldiers asked of me, surrender military advantages to an enemy in the field? I could not answer.

Some say to avoid spread of the conflict into an all-out war with China. Others, to avoid Soviet intervention. Neither explanation seems valid, for China is already engaging with the maximum power it can commit, and the Soviet will not intervene, mean its actions with our moves. Like a cobra, any new enemy will more likely strike whenever it feels that the relative advantage of military or other potential is in its favor on a world-wide basis.

The tragedy of Korea is further heightened by the fact that its military action is confined to its territorial limits. It condemns that nation, which it is seeking to save, to suffer the devastating impact of full naval and air bombardment while the enemy's sanctuaries are fully protected from such attack and devastation.

Of the nations of the world, Korea alone, up to now, is the sole one which has risked its all against communism. The magnificence of the courage and fortitude of the Korean people defies description. They have chosen to risk death rather than slavery. Their last words to me were: "Don't scuttle the Pacific."

I have just left your fighting sons in Korea. They have met the enemy, and I can report to you without reservation that they are splendid in every way.

In the evening of constant effort to preserve them and end this savage conflict honorably and with the least loss of time and a minimum of risk to them, its growing bloodshed has caused me the deepest anguish and anxiety. Those gallant men will remain often in my thoughts and in my prayers always.

I am closing my fifty-two years of military service. When I joined the Army, even before the turn of the century, it was the fulfillment of all of my boyish hopes and dreams.

The world has turned over many times since I took the oath on the plain at West Point, and the hopes and dreams have long since vanished, but I still remember the refrain of one of the most popular barrack ballads of that day which proclaimed most proudly that old soldiers never die; they just fade away.

And like the old soldier of that ballad, I now close my military career and just fade away, an old soldier who tried to do his duty as God gave him the light to see that duty. Good-bye.

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Bates College ~ Community Orchestra

Mt. Ararat School Chorus

Present the

Lewiston High School Chorus

REHEARSAL RECORD

Biola College Chorale

a praise meeting

Psalm One Hundred Thirty-eight

Biola College Chorale — Loren Wiebe, Director

SIDE A

choral invocation

SPIRIT OF GOD — arr. Loren Wiebe

Spirit of God, descend upon my heart;
Wean it from earth;
through all its pulses move;
Stoop to my weakness, mighty as Thou art,
And make me love Thee as I ought to love.

Hast Thou not bid us love Thee,
God and King?
All, all Thine own, soul,
heart and strength and mind.
I see Thy cross
there teach my heart to cling:
O let me seek Thee, and O let me find.

Teach me to love Thee as Thine angels love,
One holy passion filling all my frame;
The baptism of the heaven descended Dove,
My heart and altar, and Thy love the flame.

Lord, with all my heart I want to thank You . . .

O PRAISE THE LORD OF HEAVEN — R. Vaughan Williams

O praise the Lord of Heaven:
Praise Him in the height.
Praise Him all ye angels of His
Praise Him, all His host.
Praise Him, sun and moon;
Praise Him, all ye stars and light.
Praise Him, all ye heavens
And Ye waters that are above the heavens.
Let them praise the Name of the Lord.
O praise the Lord of Heaven,
For He spake the word and they were made,
He commanded and they were created.
He hath made them fast for ever and ever:
He hath given them a law
Which shall not be broken.
Praise the Lord upon the earth,
Ye dragons and all deeps;
Fire and hail, snow and vapours:
Wind and storm, fulfilling His word,
Mountains and all hills
Fruitful trees and all cedars
Beasts and all cattle
Worms and feathered fowls:
Kings of the earth and all people
Princes and all judges of the world;
Young men and maidens,
Old men and children,
Praise the Name of the Lord:
For His Name only is excellent,
And His praise above heaven and earth:
He shall exalt the horn of His people;
All His saints shall praise Him.
Even the children of Israel,
Even the people that serveth Him.
O praise the Lord of Heaven,
Praise Him in the height.

LET ALL THE WORLD IN EVERY CORNER SING — Kenneth Leighton

Let all the world in every corner sing,
My God and King!
The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.
The Church with psalms must shout,
No door can keep them out;
But above all, the heart
Must bear the longest part.
Let all the world in every corner sing,
My God and King!

UPON THIS ROCK — John Ness Beck

Upon this rock I will build my church,
And the gates of hell
shall not prevail against it.
I will give thee the keys
of the kingdom of Heaven
And whatsoever thou shalt bind on earth
shall be bound in heaven.
And whatsoever thou shalt loose on earth
shall be loosed in heaven.

Lo, the winter is past;
The rain is over and gone;
The flowers appear on the earth;
The time of the singing of birds has come
Arise, and come away, Arise and come away;
Arise, arise, arise!
Upon this rock I will build my church,
And the gates of hell
shall not prevail against it!

the congregation is invited to sing both stanzas

1. The Church's one Foundation
Is Jesus Christ her Lord,
She is His new creation,
By water and the word.
From heaven He came and sought her
To be His holy bride.
With His own blood He bought her
And for her life He died.

2. Yet she on earth hath union
With God the Three in One,
And mystic sweet communion
With those whose rest is won,
O happy ones and holy!
Lord give us grace that we
Like them the meek and lowly,
On high may dwell with Thee.

. . . I face Your Temple and worship You . . .

TWO PSALMS OF PRAISE — Jan P. Sweelinck

Psalm 100

All people that on earth do dwell,
Sing to the Lord with cheerful voice.
Him serve with fear, His praise forthtell,
Come ye before Him, and rejoice.

O enter then His gates with praise,
Approach with joy His courts unto.
Praise, laud, and bless His name always,
For it is seemly so to do.

For why? the Lord our God is good,
His mercy is for ever sure,
His truth at all times firmly stood,
And shall from age to age endure.

Psalm 149

Praise ye the Lord, and sing a new song,
And with the saints His praises prolong.
All praise to God the people shall sing,
Sounding their praises to the King.

Israel, rejoice in His name!
To the eternal God give fame:
Faithful will God our King remain
Forevermore the same.

. . . when I pray, You answer me and encourage me . . .

†THAT WE MAY GIVE YOU PRAISE — Tom Dunn

Out of the depths of all my frustration
I cry to Thee with my supplication!
Now, Lord I pray in my meditation,
Forgive me, forgive me, Lord,
That I may give you praise.

I'm waiting, Lord, with expectation
To see the pow'r of Your great salvation
Promised to us for our liberation.
Forgive us, forgive us, Lord,
That we may give you praise Glory hallelula.
(psalm 130)

† I LOVE YOU — Tom Dunn

When life gets hard
with all that I've sown,
I take my cares and make them Your own.
That's when I feel that I'm not alone
I love You

Sorrow has come and helped me to see
Pain through Your eyes Mercifully,
You care for all the helpless like me,
I love You, I do

What return shall I make
For the blessings I take?
I'll be walking with You,
I will keep on living!

I'll say my prayers and offer to Thee
All that I am and ever will be,
I give you praise for working through me,
I love You, I do.

What return shall I make
For the blessings I take?
I'll be walking with You,
I will keep on living!

When life gets hard
with all that I've sown,
I take my cares and make them Your own,
That's when I feel that I'm not alone
I love You, I do, I love You (psalm 116)

SIDE B

. . . every king in all the earth shall hear Your voice . . .

††SAUL — Egil Hovland

Saul, breathing threats and murder against the disciples of the Lord.
So that if any be found belonging to the WAY,
he might bring them bound in chains to Jerusalem.
"Saul, why do you persecute me?"

TWO SONGS FOR CHILDREN — Loren Wiebe

All Things Bright and Beautiful

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.

Each little flower that opens,
Each little bird that sings,
He made their glowing colors
He made their tiny wings (refrain)

The cold wind in the winter,
The pleasant summer sun,
The ripe fruit in the garden,
He made them every one.

He gave us eyes to see them,
And lips that we might tell
How great is God Almighty,
Who has made all things well (refrain)

When He Cometh

When He cometh, when He cometh
To make up His jewels
All His jewels, precious jewels,
His loved and His own:
He will gather He will gather
The gems for His kingdom
All the pure ones, all the bright ones,
His loved and His own. (refrain)

(refrain)
Like the stars of the morning
His bright crown adorning,
They shall shine in their beauty,
Bright gems for His crown.

Little children little children,
Who love their Redeemer,
Are the jewels, precious jewels,
His loved and His own (refrain)

. . . even though You are so great,
You respect the humble . . .

*O LOVE THAT WILL NOT LET ME GO — John Ness Beck

O Love, that will not let me go,
I rest my weary soul in Thee,
I give Thee back the life I owe,
That in Thine ocean depths its flow
May richer, fuller be.

O joy that seekest me through pain,
I can not close my heart to Thee,
I trace the rainbow through the rain,
And feel the promise is not vain,
That morn shall tearless be

† I NEED THEE — arr. Tim Smith

I need Thee every hour,
most gracious Lord
No tender voice like Thine
Can peace afford.
(refrain)
I need Thee, O I need Thee;
Every hour I need Thee
O bless me now, my Saviour,
I come to Thee!

I need Thee every hour,
Stay Thou near by
Temptations lose their power
When Thou art nigh (refrain)

I need Thee every hour,
In joy or pain
Come quickly and abide
Or life is vain. (refrain)

. . . though I am surrounded with trouble,
You will bring me safely through . . .

**O LORD, THOU HAST SEARCHED ME — Eugene Butler

O Lord, Thou hast searched and known me.
Thou knowest when I sitteth down,
And when I rise up
Thou searchest out my path,
And my lying down,
And are acquainted in all my ways.
O Lord, Thou hast searched and known me,
Thou layest Thy hand upon me

Wonderful are Thy works, O Lord!
Wonderful are Thy works!
If I ascend into heav'n, Thou are there!
If I take the wings of the morning,
Thou art there!
I praise Thee for Thou art wonderful
O Lord, Thou hast searched and known me,
And I praise Thy name. (psalm 139)

. . . Lord, You will work out the plan for my life.
(psalm 138 The Living Bible)

CAUSE US, O LORD — Robert Scandrett

Cause us O Lord we pray, to lie down each night in peace, Hear our pray'r, O Lord
And to awaken to renewed life and strength Alleluia
Cause us, O Lord we pray, to be down each night in peace,
Lord help us to order our lives by Thy council Lead us, O God we pray,
Lead us in the paths of righteousness Guide us Lord Alleluia
O Lord teach us to love Thee with all our strength and might,
With gladness serve Thy name
O Lord, teach us to love Thee Lead us in the paths of righteousness. Alleluia.

choral benediction

SWEET, SWEET SPIRIT — arr. Allan Davies

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Geoff Bedwith
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Barbara Brown
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Erin Gardner
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Lisa Gardner
Tacoma, Washington
Nancy Gruen
San Juan Capastrano, California
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Burbank, California
Brenda Zoecke
Denver, Colorado

*Jud Owens, accompanist
**John Tebay, student director
† John Tebay piano
††Frank Anderson narration

pass it on!

pass it on! pass it on! pass it on!

the new life singers

PASS IT ON

NLM 1001

side 1

1 Pass it On (Kurt Kaiser)
2 We'll Have A Good Time (Spiritual)
3 Greater Is He That Is In Me (Lanny Wolfe)
4 He's My Rock (Spiritual)
5 Gettin' Ready Today Joe Hatfield
6 I'm Never Goin' Back Again Brandt Gillespie

side 2

1 Didn't He Shine (Reynolds-McDill)
2 Jesus, He Is The Son Of God (Danny Lee - J T Benson, Pub)
3 You Can Really Know Him (Gillespie)
4 Let The Church Roll On (Spiritual)
5 Great Is The Lord (Spiritual)
6 Let's Just Praise The Lord B. Gaither/Gaither Music Co/ASCAP

Recorded at
Chelsea House
Brattleboro, Vt

pass it on!

*"Sing that song one more time...*PASS IT ON!*...take down the equipment...*PASS IT ON!*...load up the bus...*PASS IT ON! *...two hundred more miles to go...*PASS IT ON!*...won't make it to the ballgame tonight...*PASS IT ON!*...'Dear Mom and Dad, just one more week and we'll be home...*PASS IT ON! Once you've been around THE NEW LIFE SINGERS for a while it becomes obvious that this is more than just your ordinary group of teens. You begin to sense that beneath all that enthusiasm, beyond all that contagious excitment, there is a deep pool of committment that wells up from within each of them and just seems to explode all over the place. To hear these youngsters sing and to see them worship is more than a musical treat...it is a profound confrontation with the mysterious work of God that so dynamically transforms lives and gives a definite purpose to all those He touches. *It Can only be of God,* for only Jesus has the reputation for so radically possessing a life that His life permeates every activity, every goal, every purpose--and while controlling so completely, manages to be so profoundly joyous. PASS IT ON! is a gift to the body of Christ that these young people love so deeply and in which the young people endeavor to express an important spiritual concept, *"what you get, you give away"*--the secret to enjoying a constant flow of blessihg from the storehouses of the Kingdom of God. Since August of 1972, The New Life Singers have grown from a dedicated group of 12 youngsters who wanted to do more than "be religious" to a strong 45 voice performers whose singing is more than sharing a melody...but an anointed ministry which has seen thousands of lives profoundly changed, sick bodies healed, churches set afire, broken hearts and homes helped and mended....and which has made the community around them sit up and take notice. Since that humble beginning the ministry of the New Life Singers has grown from 12 dedicated kids to a program of comprehensive ministry including radio, television, summer camp, a week-end coffee house, evangelistic crusades, *and.....the end is not yet!*

*I've got the greatest job in the world! As director of The New Life Singers I have the priviledge of working with one of the best young groups in America, with an added plus...a group of kids who aren't afraid to take a stand and minister in and through the Name of Jesus Christ. My special thanks must go to Darlene Polhemus without whose anointed ministry on the piano, many of our beautiful arrangements just wouldn't be...Jerry Kavanaugh our drummm-rum-drummer, who does his best to keep us in ruthm (both in music and in spirit), David Zbikowski on the guitar, and on the String Bass, Ann Holm, whose solid bass parts give our music foundation and whose solid spirit gives our life foundation. But most all, my deepest love to the best bunch of disciples since Peter preached in Rome...and the most dynamite teens in all the world--*THE NEW LIFE SINGERS. *As you listen to this album of ministry may you grow to love them as I do!* Michael Gantt

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the Princeton Tigertones

THE PRINCETON TIGERTONES

SIDE ONE

1. Alexander's Ragtime Band
2. Autumn Leaves
   Solo: Wyatt
3. George Jones
   Solo: Johnson
4. East Of The Sun
5. I Don't Know Why
6. You Go To My Head
   Solo: Corey
7. Makin' Whoopee
8. Bermuda's Still Paradise
   Solo: Wyatt
9. Mandy Lee
10. Tumblin' Tumbleweed
11. Coney Island Baby
12. The Step Song

Standing: Brooke Pearson, Chris Milton, Pete Smith, Ted Weiss, Eric Weissenberger, John Pogue, Mike Wyatt, Terry Slocum, John Steffens, Andy Kulakowich. Seated: Kit Mill, Dick Low, Carl Corey, John Johnson, Rick MacMillan, Bob Bedell. Missing: Gary Wilmore, John Sherman, Mike Brackney, Austie Sherer.

SIDE TWO

1. String Along
2. Summertime
   Solo: Corey
3. The Persian Kitten
4. Stormy Weather
   Solo: Johnson
5. Going Back
6. In The Still Of The Night
7. 5'2" Medley
8. Every Night
   Solo: MacMillan
9. Lord If I Got My Ticket
   Solo: Corey, MacMillan
10. Princeton Farewell
11. The Song Is Ended

The 1965 Big Three Victory bonfire, symbolizing Princeton's gridiron conquests of Harvard and Yale, cheers the hearts of those gathered about Cannon Green, just as the music of the Tigertones, Princeton's Ambassadors of Song, has done for the last 19 years. Neither rain, snow, nor turnpike tollbooth could keep the 'Tones from entertaining audiences from Sweet Briar, Virginia, to Middlebury, Vermont. The group toured the East and South, bringing their distinctive blend of close-harmony singing and personal friendship to business conventions, alumni gatherings, and womens' colleges. Yet this season was not all roadwork; the 'Tones, comprised of members of all four classes, entertained on the Princeton campus as well - singing at Prospect Street Clubs, local cocktail parties, and late nights in 1879 or Blair arches. Seen in the Witherspoon Bowl Competition this year for the first time in their history, the group won its only two touch-football contests, defeating the Dukesmen of Yale and, later, our own Nassoons.

Measure for measure, versatility is the keynote of the Tigertone repertory of over 70 songs. "Lord If I Got My Ticket" and "Every Night" recall the Negro spiritual, while "Autumn Leaves" and "Makin' Whoopee" represent the modern sound of our own decade. Traditional college numbers such as "Goin' Back" and "The Step Song," along with old standards such as "Summertime" and "East Of The Sun" recall an earlier Tigertown generation. "Persian Kitten," "George Jones," and "Princeton Farewell" prove that singing is not all hard work.

The two-week Spring Vacation from winter academic rigors will again find the Tigertones in Bermuda, this year entertaining guests of the Princess Hotel in Hamilton. Daredevil motorbicycle rides with our dates along her narrow roads, swimming in her crystal-blue waters, and enjoying traditional engagements with the Talbot Brothers or in Gibbs Hill Lighthouse - all give special meaning to our agreement that "Bermuda's Still Paradise."

Yet while variety and versatility punctuate the Tigertone music, our personal friendship is much closer than our musical harmony. Week-end trips to womens' colleges, songfests, and annual reunion engagements give the members of the group the opportunity to travel together to new places and sing to new audiences. Preferring a cozy living room to a foot-lit stage, our spirit and personal enjoyment creates a welcome informality during engagements, bringing the audience into a more intimate association with the group. Each side of this album has been arranged just as if the Tigertones were performing one of those engagements.

Special mention is due our officers: M. John Johnson, '67, President; Carl W. Corey, '66, Music Director; and Richard A. Low, '66, Business Manager. They and the other members of the group hope that you enjoy listening to this album as much as we did recording it, even after "The Song Is Ended."

"Produced by KENNETH RAYMOND WIGHT ASSOCIATES, Princeton New Jersey"

"Photos by Orren Jack Turner"

For additional records please write to the PRINCETON TIGERTONES, Princeton University, Princeton, New Jersey

"JOHNNY WHITE MEMORIES"

Alpine
NLP-3475

"JOHNNY WHITE MEMORIES"

SIDE A	
COAST OF MAINE	4:08
CANNONBALL YODEL	2:31
IF I LIVE TO BE A HUNDRED	3:00
I'M YODELIN' CRAZY FOR YOU	2:30
STOP AND THINK	2:22

SIDE B	
IF I HAD IT TO DO ALL OVER	2:38
FOLSOM PRISON BLUES	2:49
CRYING ROSES	2:22
LOUISIANA GAL	2:25
ROSES IN THE GARDEN	1:55

In the early days of my career I thought "stealing" the show was the in thing to do. I would make it my business to stand back stage and closely scrutinize every act that preceded me. Then when I thought I had the feel of the audience I would go out and do my best to deliver the winning performance. However, there's one thing I soon learned. You don't try to steal the show from dog acts, kids and yodlers. So when I met up with JOHNNY WHITE it was only natural that he would begin doing to me what I had tried to do to others. But STEALING THE SHOW for JOHNNY WHITE happens not just because he tried harder. He woos the audience. He conjoles them – he flatters them and then he fibs a little to them . . . he tells them and makes them believe that their the greatest audience he has ever performed in front of. Now I've heard him tell that to every audience he ever worked for . . . but when JOHNNY WHITE says it, it seems to be true . . . and I'm not sure it isn't entirely true that every audience he works for is the greatest if that's possible. At any rate that's what makes for a beautiful relationship between star and public. That's the reason he's won practically every talent contest he ever entered. The only thing I really marvel at is the fact that JOHNNY WHITE hasn't become a super star long ago. With the right record he will be. This album is a beginning, I think, toward that goal. He projects well on every song he does. He also has deep feeling toward any material that he composed himself. That I like. I like to see a guy believe what he's trying to sell to somebody else. There's no need to go into the various aspects of the talent this guy has. His singing and writing are legend in NEW ENGLAND and his yodeling is A Number 1 bar none. When he's determined to super please an audience with his yodeling I have worried (actually) about him hurting himself physically. He is so zealous at times that I'm sure he sustains silent strain. At any rate his talent is obvious and now all we have to do is let the world in on it.

Keep the faith, buddy,

Marvin Rainwater

To Marvin

ALPINE
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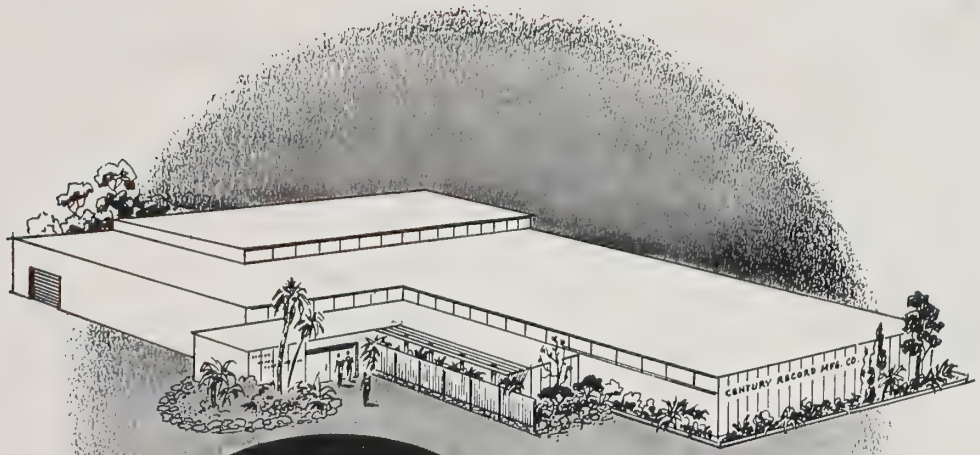

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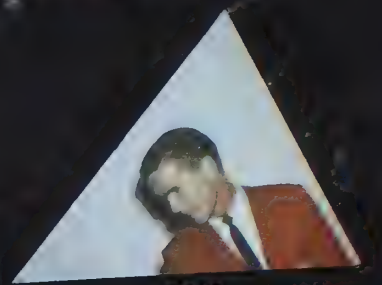
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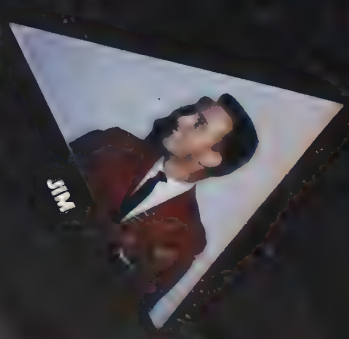
JIM

DEANSMEN

SIDE ONE:
When I Get To Heaven
Twenty-Six Miles
Mississippi (Al, Dick, Jim, Steve)
Walkin' Along
Autumn Leaves
Torch Bearers
Ma'am'selle
Angelique-O
Shenandoah
Mandy
Brush Up Your Shakespeare
Somebody Loves Me

SIDE TWO:
I Miss Her In The Morning
Carolina
Old Man River
C'est Si Bon
Let It Snow, Let It Snow, Let It Snow
Steal Away
Good News
Lord Jeffrey Amherst (Amherst College)
Far Above Cayuga's Waters (Cornell U.)
Blue Moon (modified version)

Atop the marquee of a Lewiston department store . . . the fourteenth-floor ballroom at the Parker House Hotel in Boston . . . Winter Carnival at the University of Maine . . . a "Close Harmony" concert at the University of New Hampshire . . . alumni meetings in New Hampshire, Massachusetts, and Connecticut during Christmas vacation . . .

These are just a few of the enjoyable memories the Deansmen have of performances they have given. Equally as varied as the nature of their engagements are the songs which comprise their repertoire. Ranging from the "folkloric" strains of SHENANDOAH to the modern harmony of SOMEBODY LOVES ME, their musical offerings cover a range of interests as extensive as those of the Deansmen themselves.

Dick Parker '62, a first tenor, and the group's music director, is a religion-philosophy major at Bates College, as is his roommate Steve Gilbert '62, second bass. These two seniors mark the end of the second generation of the Deansmen, having been members for four years. Jim Curtis '63, baritone, and a math major, does the arranging for the group. His most recent work is SOMEBODY LOVES ME, the concluding number on Side One.

Al Doherty '63, second tenor, is the "Executive Secretary" of the Deansmen. His responsibilities include the handling of correspondence and the coordination of all Deansmen activities, but his primary duty is that of majoring in economics at Bates. Dave Rushforth '62, first bass, Don Mawhinney '63, first tenor, and Jack MacPartland '63, second tenor, uphold the scientific end of academic affairs, majoring in bio-chemistry, math-physics, and geology, respectively. Dave adds to his "claims" the co-captaincy of the Bates Soccer team, while Don is his capable goalie. Jack is the financial wizard of the Deansmen, the keeper of the treasury. The newest member of the group is Tod Lloyd '64, baritone. Tod is well versed in the art of folk-singing, and adds a continental touch to the Deansmen, hailing from Paris, France. He, too, is an admirable participant in soccer.

One thing these eight collegians have in common beside their warm blend is a genuine love of music, whatever the form. They have put together this album of "cuts" in the "unlimited" hopes that it will please and entertain you, the listener.

The Deansmen would like to extend their sincere thanks to Kevin Gallagher '64, Sarah Foster '62, and Professor D. Robert Smith, Director of Music at Bates College, for their time, effort, and guidance in assisting with this recording. A word of appreciation is also hereby directed to Jane Skinner '64 and Twin City Printery, Inc. in Lewiston, Maine, for their efficient help on the art work for the cover design.

SPECTRUM

SR-16

ROSSINI / DONIZETTI / CZERNY / KREUTZER

DUO CONCERTANT

GÜNTER RUMPEL

flute

STEFI ANDRES

piano

Design: Romero and Rovira/Periscope Studio, Inc.

SR-167

Duos Concertants

Side A:

Gioacchino Rossini (1792–1868)
Andante and Allegro in D major
Carl Czerny (1791–1857)
Duo concertant, op. 129
Allegro — Scherzo — Andantino grazioso — Rondo (Allegretto)

Side B

Gaetano Donizetti (1797–1848)
Sonata in C major
Largo — Allegro
Gioacchino Rossini
Fantasy in E-flat major
Introduction (Andantino maestoso) — Allegretto — Andantino — Vivace
Konradin Kreutzer (1780–1849)
Sonata in G major, Op. 35
Andante maestoso/Allegro — Andantino grazioso — Rondo (Allegro molto)

Günter Rumpel, flute
Stefi Andres, piano

Timings
Side A:
3:06 — 7:55 — 13:17/24:26
Side B
6:40 — 6:25 — 6:45 — 3:47 — 4:03/27:58

L.C. No. 83-743002
Recorded by Jecklin; Zürich, Switzerland
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This recording presents virtuoso flute pieces from the early nineteenth century, each of which, in its own way, shows indebtedness to the Italian "buffo" manner that so influenced musical style in that epoch. Gioacchino Rossini, who, with his almost forty operas enjoyed no less a reputation than Beethoven with his instrumental works, is represented by two duos that belong to the highest forms of salon music. The Andante and Allegro opens theatrically, with punctuating chords that immediately advance from D major to F-sharp major and then give way to a cantabile section which modulates back. The prima donna, so to speak, now sings her richly decorated aria over a basic accompaniment. Then follows the brilliant Allegro, with its sprightly rhythms. The little piece soon comes to an end in an effectively operatic fashion. The Fantasy for Clarinet, Violin or Flute and Piano is also constructed in two parts, but here Rossini employs the principle of variation in the quick section. A clear symmetry prevails in the basic material, formed of sixteen bars (four times four). The piano takes the first variation alone, in the second the flute dissolves the theme into triplets; in the third variation, now in slow tempo, the principal key of E-flat gives way to its subdominant, A-flat. Here strict symmetry is abandoned and free measures sprout forth. The concluding section is a spontaneous piece in rondo style that only distantly sounds like the original variation theme. Rossini ironically named his little occasional pieces "Sins of Old Age" and rarely published them. The Fantasy apeared in 1829, just when the composer ceased operatic work and turned to the pursuit of pleasure, which occupation lasted for the remainder of his life.

Gaetano Donizetti studied for a time with the same teacher as Rossini, the Abbé Mattei from Bologna. He was to have become an artist or lawyer but chose of his own free will to enter the Austrian military service, only to come to the theater by age twenty-one. Then he took it into his head to compete with Rossini and thus composed some seventy operas, sometimes four in one year. His sense of theater, of pointed conversation, of interplay of motives and of memorable phrases also plays a role in his Sonata for Flute and Piano (1819). This work is a sonata in the Italian sense of that time—a one-movement composition. But, in common with the Rossini pieces, it exhibits a two-part disposition: a sorrowful Largo in C minor followed by a lively section in C major that reveals mature Viennese sonata-form—first theme with increasing momentum giving forth to a more singing second theme with a falling, cadential tendency; its development goes to E-flat, modulates a bit and then flows back, after a cadenza, to the restatement. This work is also thoroughly Italian, buffo-like and devoid of weighty pronouncements.

The spectrum of virtuoso flute music after 1800 was further broadened by two works of German provenance. First there is the Duo concertant, Op. 129 of the Viennese pedagogue and piano virtuoso, Carl Czerny, which appeared around 1825. Czerny, an astonishingly prolific composer, was a student of Beethoven, whose piano sonatas he studied with the master himself. Then in the years 1821–23, Czerny was the teacher of Franz Liszt. Thus, he stands between Classic and Romantic. Nevertheless, of his compositions only a very small number have enjoyed a lasting popularity—for example, "The School of Velocity," "The School of Legato and Staccato," and "The School of Finger Dexterity" have carried on Czerny's reputation as "Europe's Piano Teacher in the first half of the nineteenth century." Facility, inclination toward large forms and the romantic joy in rushing sound inform the Duo concertant for Flute and Piano. Further, Czerny successully exploits the fullness of sound of the new grand piano, with preference for the extreme ranges and frequent use of the instrument's highest octaves. Moreover, it is to be expected that a virtuoso such as Czerny allows the intrusion of much passagework and rapidly swarming accompanimental figures. The work begins with an Allegro in G major, in sonata-form but without a clearly-defined subsidiary section; new themes seem to sprout from the main subject only to quickly pass on to others. A section in E minor in the development is tighter in construction and the restatement commences quite strongly, though here also the preference is for tonal effects over matters of design. A striking, short Scherzo leads to an Andantino grazioso in D major, whose theme is played with and varied in the course of the movement. At its close the main theme of the Finale is foreshadowed. This movement is a rondo, with clearly defined episodes in the favorite tradition of the Classical composers. There are some passages of a cheerful pastoral nature to be heard, such as one finds in the music of Schubert. But Czerny does not shy away from occasional use of forbidden harmonic clashes.

Konradin Kreutzer, native of the Black Forest, is known chiefly for his popular operettas (*Singspiele*), like *Das Nachtlager von Granada,* for his songs and male choruses. Though he is the oldest composer on this recording, his Sonata in G major, Op. 35 reveals quite strongly the essential nature of the Romantic spirit in music. A tender, exuberant, even blissful timbre pervades the work, the effects of the tremolos, glissando-like figures, arpeggios, running thirds all suggesting harp rather than piano. One is involuntarily reminded of E. T. A. Hoffmann, who preferred the ethereal harp to the all too well defined piano when making music. When he let these harp chords resound, distant magical realms opened up to him. The higher, poetic sphere is for the Romantic essential, and all art again falls to the task of raising the soul from the bare, earthly world to a union with distant spiritual realms.

from the German of Felix Buser

Günther Rumpel, native of Aarau (Switzerland), studied at the Zurich Conservatory with André Jaunet and then with Aurèle Nicolet. He was a winner at the Montreux International Competition and has held positions in orchestras in Hanover, Lucerne and Athens. His principal work now focuses around Zurich, where he is solo flutist in the Tonhalle Orchestra.

Stefi Andres has studied in Switzerland, Italy (Siena) and Great Britain (University of Durham). She has concertized widely in Western Europe, primarily with chamber ensembles and for radio broadcasts. Additionally, she teaches at the State School in Aarau.

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me cry---

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TALKS TO THE SISTERS

REV. BARNABAS M. AHERN, C.P.

The Rev. Barnabas M. Ahern, C.P., a Doctor of Sacred Scripture, served as one of the advisors to the Second Vatican Council in Rome. He was born February 18, 1915, and attended St. Patrick's parish school on Chicago's Southside. He entered the Passionate Preparatory Seminary in 1928 and was professed as a Passionist July 30, 1933.

He made his philosophy studies at St. Paul of the Cross Monastery, Detroit, and his theology at the Passionist Monasteries in Chicago and Louisville. He was ordained by Archbishop John A. Floersch, D.D., in Assumption Cathedral, Louisville, Kentucky, June 7, 1941. After ordination he was sent to various universities for post-graduate study. He holds a doctorate in scriptural study from the Biblical University in Rome, and also has studied in his major field in Palestine. Earlier he studied theology and languages at Catholic University, Washington, D.C.

His biblical scholarship is such that he is the only person in history to achieve a perfect score in the examination given by the Catholic Biblical Commission in Rome.

Father Ahern has taught Scripture at the Passionate Theologate, 1924 Newburg Road, Louisville, Kentucky. On November 6, 1962 he flew to Rome to begin work for the Council as an advisor. Father was editor of **Worship** and **The Bible Today.** In addition to his teaching, research and editorial work, he devotes much time to lectures on the Scriptures and to writing in both professional and popular journals. He authored the book, **New Horizons.**

In April, 1965, Father Ahern was appointed by Paul VI as consultor to the Pontifical Biblical Commission, the highest honor that can be paid to a biblical scholar by the Church. Since his return from the Council Father Ahern has been on the staff of St. Meinrad's Seminary, Indiana.

Father Ahern chatting with Rev. William J. Cogan, producer and director of ACTA Records.

RECORD 1
- Side 1 Personality in Religious Life
- Side 2 The Person of the Man-God

RECORD 2
- Side 1 The Perfect Christian Person
- Side 2 The Spirit of Prayer in Religious Life, Part I

RECORD 3
- Side 1 The Spirit of Prayer in Religious Life, Part II
- Side 2 The Apostolic Life of the Community

RECORD 4
- Side 1 The Apostolic Life of the Individual
- Side 2 Faith and Charity in Religious Life

Father Barnabas M. Ahern, C.P., addresses himself in these eight conferences to women religious. Father Ahern — biblical scholar, author, editor, teacher, adviser to bishops at the Second Vatican Council — is sensitive to the questions and problems, the challenges and hopes of "living in Christ" in the real world. What does it mean: "to be a person"? How can one fulfill oneself, grow in maturity in religious life? What can be the value of consecrated virginity in a world sensitive to the personal growth possible in marriage? Where . . . and how . . . does prayer "fit in" with a life of service to others? Do religious . . . in community and as individuals . . . say anything of value, anything of Christ, to a questioning world?

In these conferences, Fr. Ahern reaches out to what is before us, to what we can become in Christ. He enlightens with the richness of his insight, he challenges with the Word of the Lord. But, most of all, Fr. Barnabas encourages. Throughout these lectures, there predominates the motif of hope, of confidence in the power of Christ's spirit at work in us. He seems to say, "You can become the person Christ wants you to be, the person you really want to be. Sure, you can!"

Fr. Ahern looks backward to the pre-Conciliar Church, yet he lives in the present, in the midst of a pilgrim church. Led by the Spirit of Peace, of whom he often speaks, Fr. Ahern accepts in the concrete the humanness of the people of God. Faith for life and growth dominates these conferences, and so Fr. Ahern can accept the limitations of the past with humor and appreciation . . . and no embarrassment. He has no need to flay what went before, or lapse into a new triumphalism. Fr. Ahern draws no battle lines between conservative and liberal, traditionalist and modernist.

Thoroughly modern—to his finger tips—Fr. Ahern draws with great artistry on the Word of God to validate his vision. Beneath the beauty of poetic insight, in communicating the riches of biblical scholarship, despite the gentleness of his approach, Fr. Ahern asks a probing question which many—inside the convent, outside the convent, friends and foes—are asking of women religious: do you have anything of value to say to modern man? Fr. Ahern just doesn't lay bare the question. As prophet, he points a way.

Rev. George J. Kane
St. Mary of the Lake Seminary
Mundelein, Illinois

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piano
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bass
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drums
Louis Hayes
timbales
Marshall Thompson
percussion
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conga
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OSCAR PETERSON

Soul Español
Personnel:
Piano-Oscar Peterson, Bass-Sam Jones, Drums-Louis Hayes
Timbales-Marshall Thompson, Percussion-Harold Jones, Conga-Henley Gibson
SIDE 1
MAS QUE NADA
(J. Ben), Peer International Corp. (BMI) . . . 2:24
MANHA DE CARNAVAL
(L. Bonfa), Ross Jungnickel Inc. (ASCAP) . . . 3:41
CALL ME
(T. Hatch), Duchess Music Corp. (BMI) . . . 5:13
HOW INSENSITIVE
(A. C. Jobim-N. Gimbel-V. DeMoracs), Duchess Music Corp. (BMI) . . . 4:00
CARIOCA
(G. Kahn-E. Eliscu-V. Youmans), T. B. Harms Co. (ASCAP) . . . 4:27
SIDE 2
SOULVILLE SAMBA
(O. Peterson), Tomi Music (BMI Canada) . . . 2:22
AMANHA (Tomorrow)
(P. Bodner), R.F.D. Music Publishing Co., Inc. (ASCAP) . . . 4:20
MEDITATION
(A. C. Jobim-N. Gimbel-N. Mendonca), Duchess Music Corp. (BMI) . . . 4:11
SAMBA SENSITIVE
(O. Peterson), Tomi Music (BMI Canada) . . . 3:15
SAMBA DE ORFEO
(L. Bonfa), Ross Jungnickel Inc. (ASCAP) . . . 3:51
Recorded at Universal Studios, Chicago-December, 1966
Recording Engineer-Bob Kidder • Remix Engineer-Jack McMahon
Produced by Hal Mooney
Cover photo by Stan Malinowski
Album designed by Jim Schubert

There are several kinds of Oscar Peterson fans:

1. The Fanatics: this group stops in regularly at their neighborhood record store to make sure they haven't missed a new Peterson album or a re-release of a rare old one.
2. The Forgetters: in rummaging through their records for something they haven't played in a while, they re-discover the glory of Oscar Peterson; they too end up at the nearest record store to build up their Peterson collection.
3. The Luck-outs: these people accidentally acquire a Peterson disc left absent-mindedly on a bus bench. Upon playing it they're likely to call up their friends frantically and have them rush over to listen.
4. The Glommers: this group displays impeccable taste in which albums they borrow from friends, with no intention of returning them.
5. The Strollers: this type wanders in off the street to a nightclub where the Oscar Peterson Trio happens to be appearing.
6. The Pepsi Generation: this group, often quite young, is turned on to Peterson by their parents, their older brother, or their black-sheep uncle who once played trombone in Charlie Barnet's band.

It doesn't matter how you get to Oscar Peterson, so long as you get there. He plays the piano impossibly well. The only valid places to receive apathy on that point are factories where earplugs are manufactured and tested.

This album is something of a departure for Peterson. To his regular trio, Peterson has added a superb latin rhythm section, including the wonderfully relaxed Chicago drummer Marshall Thompson on timbales, Harold Jones on percussion, and Henley Gibson on conga. Because Peterson is a man who always knows precisely what he wants, he almost always gets it. "On this date I wanted to get a very open, nonrestrictive feeling," says the highly articulate Peterson, "so we didn't use any set arrangements. These songs are so valid musically that we didn't need much more than just the music and the musicians." From the cohesive sound these six men get, it's difficult to believe they've never worked together before. But the fact is that this is the Peterson Trio's first album using a latin rhythm section. Once more Peterson got what he went after, for as each tune builds its own thoughtful arc, the feeling of freedom is never lost.

There are few aspects of a record date which can take the heart out of a pianist faster than having to play a poor piano. Peterson, who has often had to play inferior instruments, got what he wanted this time. As a matter of fact, the piano used on this date is one which Peterson picked out for Universal Studios in Chicago over two years ago. When he arrived at Universal for this session, he was delighted to find "his" piano there, still in beautiful condition. Consequently he was pleased with the tone he was able to get on this album.

Long known as the leader of one of the tightest three-way groups in jazz, Peterson has been working with the present trio, featuring Sam Jones on bass and Louis Hayes on drums, for about a year. When a friend told me that this trio was capable of out-distancing earlier trios, even the Peterson / Ray Brown / Ed Thigpen Trio, I flatly denied the possibility. But it has happened. The new unit seems to have breathed new life into Peterson's playing and, if anything, the group is often even more exciting than its predecessors.

For this all-latin program, Peterson displays his customary taste in material, opening with the Brazilian Jorje Ben's powerful bossa nova, *Mas Que Nada.* Peterson adds new wonder to Luiz Bonfa's lovely *Manha De Carnaval,* opening alone with delicate chords voiced closely together, then gently widening to include other instruments, never once losing the fragile mood of the piece. Tony Hatch's *Call Me* is transposed into the Peterson Trio's happy, medium-tempo terms. Next is a tender reappraisal of Antonio Carlos Jobim's *How Insensitive.* Vincent Youmans' *Carioca,* taken at a tempo so quick that few artists besides Peterson could hope to swing in it, is a shortened version of an earlier arrangement. From the second chorus on, Peterson has one of his finest moments, performing a breathless grand tour of the keyboard, first with the right hand, then with both in open octaves, even modulating without breaking his flow.

The second side opens with a Peterson original, *Soulville Samba,* in which we see a glimpse of lilting humor. Next is Phil Bodner's lyrical *Amanha.* Jobim's *Meditation* then turns singularly pensive under Peterson's hands. *Samba Sensitive,* another pretty original, is a further indication that one of Peterson's least-heralded and most meaningful talents is song-writing. The final selection is Bonfa's light *Samba de Orfeo,* taken a bit faster and soaring a bit higher than one is accustomed to hearing.

So here we have the seasoned Oscar Peterson playing in a new setting. The album is like other Peterson albums in the way that one Michelangelo sculpture is like another: each is beautiful, but each describes beauty in a different way.

Morgan Ames
Contributing Editor,
High Fidelity Magazine

KNNILLSSONN

CPL1-2276

SIDE A

ALL I THINK ABOUT IS YOU (BMI)	4:04
I NEVER THOUGHT I'D GET THIS LONELY (BMI)	5:06
WHO DONE IT? (BMI)	5:20
LEAN ON ME (BMI)	2:51
GOIN' DOWN (BMI)	3:11

SIDE B

OLD BONES (BMI)	2:58
SWEET SURRENDER (BMI)	4:42
BLANKET FOR A SAIL (BMI)	2:33
LAUGHIN' MAN (BMI)	2:56
PERFECT DAY (BMI)	3:54

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For
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SIDE ONE

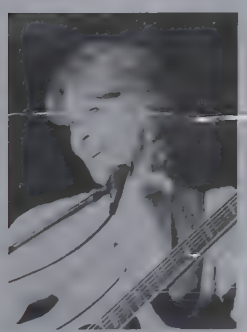
"START IT ALL OVER AGAIN"	2:46
WRITER - RANDY SHAFFER	
PUBLISHER - WOOD HALL PUB. CO. BMI	
"I'LL GIVE YOU A LOVE THAT WILL LAST"	2:25
WRITER - MALCOLM J. McKINNEY	
PUBLISHER - STAND YOUR GROUND MUSIC ASCAP	
"HIGHER THAN HIGH"	4:15
WRITER - TOM MODI AND EARL E. GOODWIN	
PUBLISHER - STUCKEY PUB. CO. BMI	
"LOOK AHEAD"	3:54
WRITER - JOE LePAGE	
PUBLISHER - HIDDEN RIVER BMI	
"HELLO LOVE"	2:25
WRITER - MALCOLM J. McKINNEY	
PUBLISHER - STAND YOUR GROUND MUSIC, ASCAP	

First I would like to thank the Gamblers, their Manager Larry Santos and their producer Bob McCracken for the honor of contributing to this, the Gamblers first album.

I was honored by being invited to the studio to hear the recording of this Album. What I heard sent cold chills down my spine. If you, like myself, enjoyed the Gamblers doing renditions of the Gatlin Brothers and Alabama's songs, then you are really in for a surprise! What I heard in that studio was a fresh new sound centered around original material.

The Gamblers talent, the artistic mastery of Bob McCracken, and the technical prowess of Normandy Sound have combined to create a great new album, I'm sure you'll enjoy.

Skip Logan
WHIM



SPECIAL THANKS TO:

NSAI Glenn Warren, Ann Stuckey, Maggie Cavender and all the writers of the songs in our album. Gary Farias, Ron Gamache, Valerie Berens, Larry Santos, Jimmie Crane, Jean Loring, Larry & Judy Costa, Dick Allen, Jim O'Brien, Skip Logan, Larry Musbrucker, Portsmouth Ramada, Inn, Noreen LePage, Judy Blais, & Dan O'Brien and all our fans for their support. "To our families we love you"

VERY SPECIAL THANKS TO:

Producer Bob McCracken for his patience kindness & understanding. Our Love and best wishes to Briana, Judy & Bob.

Recording Engineer: Tom Soares
Recorded at: Normandy Sd. Warren R.I.
Photography: Gary Farias
Lead Guitar: Gary Farias - Alive & Pickin
Art Direction Valerie Berens
Logo Design: Bill Morgan Assenet MA.
Management: Larry Santos
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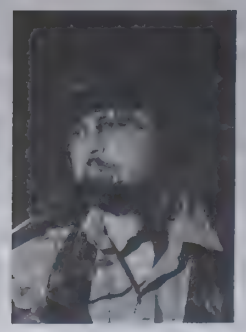
Fall River, Mass. 02721

SIDE TWO

"SHE TAKES IT LIKE A WOMAN"	3:12
WRITER - MARK BARNES AND BOB McCRACKEN	
PUBLISHER - WOOD HALL PUB. CO. BMI/ McCRACKEN MUSIC ASCAP	
"AS LONG AS I HAVE YOU"	2:40
WRITER - DAVE LINDSEY	
PUBLISHER - PEER SOUTHERN BMI	
"FRIDAY NIGHT LOVER"	3:32
WRITER - JAMES BRITT	
PUBLISHER - SESAC	
"I LIKE TO BOOGIE" (SHE LOVES TO WALTZ)	2:49
WRITER - JOHN POTTS, TONY LINDAUER, MARK BARNES, BOB McCRACKEN	
PUBLISHER - WOOD HALL PUB. CO. BMI/ McCRACKEN MUSIC ASCAP AND PIECE OF THE ACTION MUSIC ASCAP	
"JUST A VISION"	2:51
WRITER - JOE LePAGE AND ALICE LePAGE	
PUBLISHER - HIDDEN RIVER BMI	



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SIDE A

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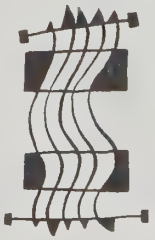


HAPPY TO BE SERVING

The dominant whether be is there
Threatened
Cringes angry at self
But rely on resentment
Towards their own frown

And reaching is wanted
If nothing else to prove itself
Along one clean line
From knee to pounding chest

Nestle there with confidence
Able to walk right over
Just nestle there
Reach inside knowing

Bend it back
Happy to be serving
Your duty and your pleasure
BY your honor

FAWN MOUTH

Fixed
Fine
You're on the money
Before you've been allowed
The slightest indication

Undulate
Next thing you'll be a crackerjack
Fawn-mouthed
Demanding
Prey to knowing every little instant

Want to relay
Everything at once
The whole gamut
The very best of moaning

Share and in a mask
Pass away without the vital question
Young and gloomy
The least you could do to save the day

THE BULLET TRAIN

Follow your instincts
And become the greatest judge
In the world of character
You've always been right

Follow your instincts
And be streamlined
Like a silver bullet train
Speeding across a landscape
Of highly polished mirrors

The lone crewmember
You'd run the bullet train
With a vast complex of devices
Via remote control

You would know where to stop for the best
You would judge upgrades correctly
You would not pick up certain passengers

WE'VE GOT CLEARANCE

We've got clearance
Down down
The well-worn slide

'Zip
You are off turning into sommersaults
Can't decide whether to be friends
Or just do things together
So easy to think about it
Consideration with a certain verve

It's more a rendering than anything else
Unto the merry Via Dolorosa
You slept so well last night
You are all my mind
The tantrums and the bearhugs
The vivid stuff

CAN'T SAY CAN'T

can't say can't
And no more punts
Quit asking how long
Just step for a second

No wriggling
No declarations
Give a short chopping gesture
Once
Twice
With no accompanying movement
It's all actually been offered

So on your toes
Trim the sails
Give another sort
Of short chopping it all
This time shaping a rectangle
Into a glowing

On your toes and go speeding away
Trim the sails yet gestures
Powered by of short chopping
Other sorts

EVEN WITH THE ANGLES

Even with the angles
All of love is sung for now
Now let's fix on here
Fine focus

Trim to size
Pass it around
Only one of the snapshots
Apparently
Mainly for using up the film
Turn them over on your head

Can't sleep at night
Go through and try to
Take on fabricated memories
Often stands out
Nothing

So we shouldn't be surprised
All those loves
Photo-frozen into little groups
We put them
In such a way
Nothing is there

THREE CHEERS FOR LIFE

Can't penetrate
Ces lunettes de soleil
Whether watching this whole circus
Provided for the benefit
Or just reading on a spaceship
Going the other way

Flesh to flesh jargon
Now is the time jargon
Swept clear out in a torrent
Make a move ahead
Put the spot on

The most erotic thing
That's been seen in years
Almost a foregone conclusion

Three cheers for life
You know it's the shades
That we're offer
Magician
Just lingering there asking for it
Anything to kill
Some of the whole afternoon

NOTED WITH ROLLING EYES

Erratically personable
Yuks enough to forget bad deals
And fits of frenzy
Can't say sorry

Resigned to probably would be better
Yearn for someone's final accusation
Won't really be missed
Always intelligent
Will be there
Churning out hours in quality
Can't accept the attitude
Best described as experience
Ever away

Noted with rolling eyes
And some say
Not keeping a scrapbook

LOOK FOR PRESENCE

Look for presence
And see this plug of physicality
Push off from steering clear between

Those sheer walls
Dotted outlines in the air
Beyond them bent back
Playing cards
Ridges of dots
Until they dissolve
Into a pen-and-ink drawing
Of a piece of dusky sky

LET IT RUN ON

Let it run on
Until it's just so much abundance
Up to twenty complex messages a day
One can get lost in the common points

Take the wrong turn
At a cross reference
After all we're only turning the dial
Out for a Sunday afternoon's drive

There's a sign up ahead
For a new theme park
At the same time the ad
Comes in over the air

Just slow down in going past
Windows down
Turn up the volume
Until it hurts
Then slacks off
In a foreign language

WITHIN A SPECIFIC REGION

Long for laments
Then let it go at that
This is for the big kids
Not some holiday blowout
But a well-researched essay
On the architecture
Within a specific region

SAVE IT AND SURPRISE ME

It may not be everything
It may not even be enough
But save it for the anti-climax
And surprise me

Good shooting
You could make it if nothing else
Into a coffee-table book
Although it is obviously
Aside from that

ACTIVELY NO APOLOGIES

Now that things are squared away
All done up in frenetic red-on-white
Set about to catch the speed
Of the people walking by

Fantastical women
A lot of jerks
And the whole working world

TOO MANY WAVELENGTHS

Too many wavelengths
And just for the present
Had to be there
Curios
Make a few acted out laughs

Want to say Something
On sobering prospects

And you see the room
Through it all
The couches and the lamps
The light in the kitchen
Other presences
Those plugs

Towards them
Then push away
As off the side of a swimming pool

Slip beneath the surface
Finally come up for air

Attention to the parapets
And arches
Clear as a skillful drawing
On a transparency
Where sadness is a quickly granted aside
It's a portrayal
A form of craft set aside again
Keep taking what's in front of you

Pile up
Spreading out
From that ever so tight
Not very well-lighted corner

Not necessarily more or less
You have the most vulnerable face

Where shadows could be bruises
Now lean back and sun yourself
Await the bucket of icewater
Pick up the paper
Tear it into narrow strips
Arrange them like a cage

Or an auto of the future
Or a flock of crows
Or end to end
Like the world's longest floating
Highway on the sea
Of the living room carpet

Actively no apologies
For trivialities
This time never quite used to
Tragical

So much nervous energy
Half-tried
Expending
Forever out of breath
Switch to blue
No stay with red
Interruption brushed off

Let's get back to yodeling
And the beach party music
Tied all up
In an ugly but neat little knot

Confidence wins out
Tidy up in retrospect
Intricate sets
Come out of there
Be the best in a long time

What it is
Is a precision-made mechanism
To serve where you need it
In all those fabulous places
Moving from one to another
Very slowly
The slower the better
Will all seem so fast

This
The object
A living thing in space

ABIDE WITH IT

Can't stand it
Can't less chances
Fattens
Thank you
Now we have to go

Just be you for five seconds
And it's chewing the celluloid

Baking
Taking
Only need to be half-heartedly
That's how easy this day is
Nothing to do
But ever the contest

Abide with it
Ride along on an afternoon's
Share of faith
Sights now set at interesting angles

I just want to be
Close
But disciplined
But probably best off
You're
That I start out thinking like that

GRIP THE BIG CHAIN

Grip the big chain
It's a tug of war
Sound the bells

Belt of silver light
Asunder
Points can touch
Sometimes and one wonders
Fresh wears off although
Some faster than others

Smooth
Smooth it out
Smooth it goes

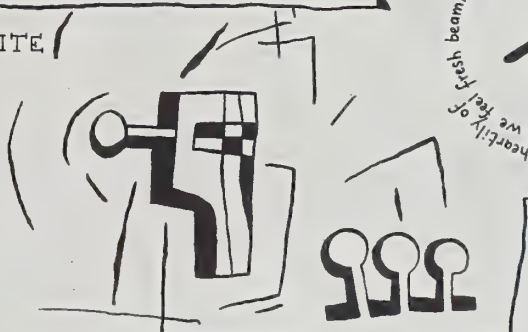
Just want to be close
It can be so easy

THE LATEST CLASSICAL FAVORITE

Inquiry
One bared
Turn towards thought
Off with the journal
The shade right here
In the cold clear sun
Step up to mathematics
Like a scythe breaking dates
Don't leave any room for mind-if's
Cappucino

Then work them all off
To the latest classical favorite
Radar picks up the faintest blips
Almost floating above the fields

Inching
Down the back
Into the mirage-like glistening
Where the water is deep

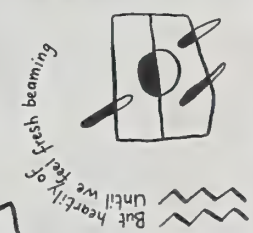


MIGHT AS WELL TAKE THE PROVERBIAL

You never know who you could run into
Even drop to hide
The old personage
But ready to be

Upper-handing
Avoid the eyes of men
Might as well take the proverbial
As a term almost brutal in its sound
Exchange would be easy
If just to see you like this
Things would be reasonable
Measured by a certain grace
From your face tear layers of skin
As deception

But heartily of fresh beaming
until we feel



NOW THE NOOSE

Now the noose
And the worst
The tradition
Take the living lead

Do it
When they feel like it
But with nonchalance
And for most
Unsatisfying

Squander as fast as you can
you can please your closest friends

Now they sum up
A whole thing
It was like you were wasting your time
It's the Olympics
Not just the fish-like swims
But skewering half the officials
On your javelin

Shake it
And they turn to medals

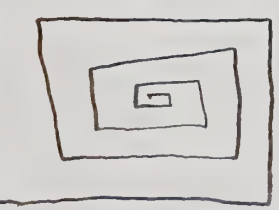
FLIP HER ON GREAT

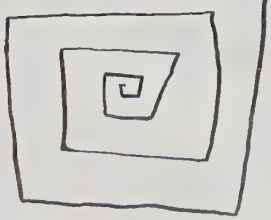
Flip her on great
And might as use the best sheet
For it's one night only
With the animal of your dreams

Probing at least
For the playful feints
Then resolute to
Simply do what it takes
Grim-faced grinning to the gunrack
And take up those ludicrous
Feather dusters
To arms

Call straightaway
With the congratulations
You may look it so good-natured

We're willing to
Bounce off
That irrepressible little swagger





THE WHOLE GREAT UNRAVELING

On that
Let me just say
At best for me
At best for part
You're only
Of the whole great unraveling
Where even my duty dwells
This not quite protruding-cheek
Discipline

Lots of black uniforms
Silver-flake boots
To keep you on your toes
That's just the sort
Of heel-grinding
One brief turn

And the whole floor breaks away
And you're winging towards the bright line
Fanning out like grains of wood

How the disseminating hooks up
To your disappearance

TUGGING WITH CHRISTENED FORCE

Muffled within the relative calm
Of the terrible grotto
Need not be pointed out
Liberated immediacy

Measured
Lowest
Among the middle
Deities
Put up range
For the season

Tugging
With christened force
Pulling out
The mother's mother quality

Darkest of glances
At revival
In the ritual

Music

SPECIAL PART OF BACKDROP

All suspended
Just outside the squinting of the eyes

The other place
Special part of
Backdrop
Reflected light
How can it be measured?

Barely visible
Whitish waverings
Yet refraining
From questions
Indeed
Want to see it through
Another fuel

A hope
A variation

Letting it wonder
In sparkle dust
Falling

SIDE B

OUT TO THE VARIOUS EDGES

ADMIT THE MURMURING

From the lack
As everyday
Welcomed
Definitely
Avoided

And underneath
Barren square

Worshipper of steaming springs
Of vanquished sadness
Freeing

And admit the murmuring

Though will not say
Soothing

Forget the water sealed by walls

Near as a birth in a light blue
Morning at liberty

ALIEN QUALITIES IN BLOTCHES

Scratchiness
And bunching
Up!
License given
To the alertness
Of favorites

Alien qualities in blotches
Skin tumbling down in smooth folds
Unseen in pitch black patches
Piled dimly in the corner
Room in humility

Positively
As an outlet

Smoothing
In the loss of scent
Despite the basest wonder
Holding the breath

Triangular motion above
Bald nimbus

Cheered on in the transissance

EMBARRASSMENT FOR RIPENING

Back
The line
Where

Separation
Has things going
Embarrassment for ripening

Sober touches
Only

The workings of new machines
Close up
Blurring
Between cylinders
In deeper tones
Choose:

Spectrum
Movement
Distraction
Curious
Apparent weight-conscious

BUILDING TO INDICATIVE CHEERS

Needed
Sure time now
Swept
The barren parallel lines
Chugging
People to orange-flecked blue

How it would be decided all right
Building to indicative cheers

REASONINGS LAID OUT

Pauses
In greater intensity
Hanging there
As if momentarily
Supporting central characters
Details to commemorate concern

Satisfied
Ready
Fills out the room
Able now to share
Amid the dazzling
From that spot

Admissions
Opinions
Reasonings laid out
With confidence

WITH ALLNESS OF LIGHT

Whimsy
The grime and paint peeling
As five minutes mused
In the corners of the frame

Dangling pull
Graze
As the pane

Wheel around more frames
Literally and shrinking
Despite standard references
Escaping bubbles
Plate of hardened metal

Let down one notch
The thumb
Breathe

Thrust off with allness
Of light

OUT TO MAGNIFICENT SPECIMENS

Each with it's own size and shape
At minimum
Where lies technique
Packing
Clean-lined functional cases
Not definitely going
Running away

Ridges shifting
Along with the day
Slightly darker over there

Fixed in all their detail
Profiles inanimate
Out to magnificent specimens
Quivering
Through the very substance

Prepare notes as reminders
Scan over flashcards

PAST EPITOME

Past epitome
To leaping up in scale
Bend south
And suddenly familiar

Pass bug on intervals
Letting up to go on
Along the low
Winds past the
Tufted banks swirl
Collect between the water
Diagonal lines of smoke rafters
Engraved grief directions

Corners turn around
Mirrored

Panels come to rest
Barely glowing

SEPARATING THE COMMON

Overcast
Hard surface

TO BE DRAWN

Just the sight of moving lin

PALE IN A DARKER

Almost an instrument

A

THE HISTORY OF DECENCY

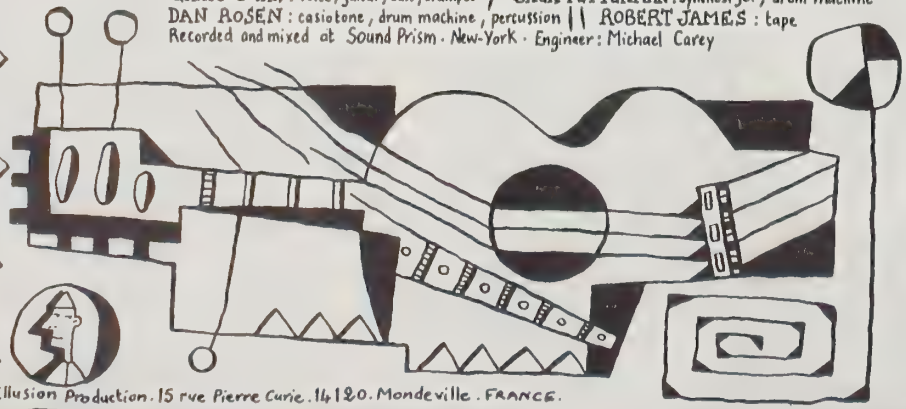
HAPPY TO BE SERVING
FAWN MOUTH
THE BULLET TRAIN
WE'VE GOT CLEARANCE
CAN'T SAY CAN'T
NOTED WITH ROLLING EYES
LET IT RUN ON
EVEN WITH THE ANGLES
THREE CHEERS FOR LIFE
LOOK FOR PRESENCE
WITHIN A SPECIFIC REGION
SAVE IT AND SURPRISE ME
ACTIVELY NO APOLOGIES
TOO MANY WAVELENGTHS
MIGHT AS WELL TAKE THE PROVERBIAL
THE LATEST CLASSICAL FAVORITE
ABIDE WITH IT
GRIP THE BIG CHAIN
FLIP HER ON GREAT
THE WHOLE GREAT UNRAVELING
NOW THE NOOSE

B

~~OUT TO THE VARIOUS EDGES~~

DRESS REHEARSAL STAMPEDE
ADMIT THE MURMURING
ALIEN QUALITIES IN BLOTCHES
WHILE ANTS ATE LUNCH
TUGGING WITH CHRISTENED FORCE
SPECIAL PART OF BACK DROP
OBEDIENT SQUIDS
EMBARRASSMENT FOR RIPENING
REASONINGS LAID OUT
SUPERMAN AT HOME
SEPARATING THE COMMON
BUILDING TO INDICATIVE CHEERS
ITS SPECIAL MAGNET
WITH ALLNESS OF LIGHT
OUT TO MAGNIFICENT SPECIMENS
PAST EPITOME
AMPHIBIAN CHEF
TO BE DRAWN
PALE IN A DARKER FASHION

CRAIG BURK : voice, guitar, bass, trumpet / JACK FETTERMAN : synthesizer, drum machine
DAN ROSEN : casiotone, drum machine, percussion || ROBERT JAMES : tape
Recorded and mixed at Sound Prism · New-York · Engineer : Michael Carey



Illusion Production. 15 rue Pierre Curie. 14120. Mondeville. FRANCE.

CRAIG BURK : voice, guitars, bass, miniature harp JACK FETTERMAN : Synthesizers
DAN ROSEN : synthesizers
Songs recorded at Sartrouville. France. Engineer : Gil Garenne
Instrumentals recorded at Alia Studios. New-York. Mixed at Avenue Recording. New-York. Engineer : Larry Buksbaum
Mastering : Translab. Paris. Cover art : B.M Illusion. All songs by Craig Burk. ©1984 (The history of decency), ©1985 (out to the various edges). Instrumentals by Jack Fetterman and Dan Rosen. ©1986. An Illusion Production ©+℗ 1986
Merci à Lionel Jarlan, Jaco Chico

In cooperation with Alia Projects. Information : Alia Projects
425 East 9th Street 3B
New york, NY 10009
U.S.A

Keys To Life

Melody House Recordings

MH-69

Stay Fit While You Sit

Keys To Life was created to give the individual, confined to sitting or limited movement, a well-rounded experience in physical fitness, muscle strengthening, fitness and coordination. Exercises are all done from a sitting position.

Delightful music accompaniment will motivate every individual, at any age level, to exercise. Verbal instructions are given along with the music.

Keys To Life

STYLE NUMBER MH - 69

Custom Pressed in U.S.A. LP 33 1/3 RPM

Instructions On Insert

THE TEACHERS STORE
Worcester Reading Institute
4 KING STREET
WORCESTER, MASSACHUSETTS
753-2135

Author: Dr. Betty Sue Benison, Professor - Texas Christian University - Health and Physical Education Department.

Exercise Consultant - Stanford Convalescent Centers, Inc., of Fort Worth.

Exercise Research Consultant - Southwest Medical School, Dallas, Texas.

Composer and Arranger: Annette Meyers, Assistant Professor - Texas Christian University Music Department.

Instrumentalists: Piano: Annette Meyers
Flute: Kelly Compton
Double Bass: Blyth Harrison
Narrator: Fred Cooper

SIDE ONE

1. Deep Breathing Exercise
2. Arms and Shoulders
3. Deep Breathing Exercise
4. Elbows, Forearms, Wrists & Fingers
5. Deep Breathing Exercise
6. Forearms, Wrists, Fingers
7. Legs and Hips
8. Deep Breathing Exercise
9. Hands and Fingers
10. Thumbs and Fingers
11. &12. Neck, Shoulders, Chest, Torso, & Eye
13. &14. Facial and Neck Muscles
15. Neck and Shoulders

SIDE TWO

16. Neck Exercises to Relax Tension
17. Nose and Facial Muscles
18. Eyes
19. Deep Breathing Exercise
20. Hips, Upper & Lower Legs, Ankles & Toes
21. Deep Breathing Exercise
22. Shoulders, Neck and Chin
23. Deep Breathing Exercise
24. Arms & Shoulders (Circling)
25. Shoulders, Pectorals and Arms (Wing Stretch)
26. Shoulders, Pectorals, and Arms (Wing Stretch and Spread)
27. Arms & Shoulders for Strength
28. Leg Marches & Scissor Action
29. Deep Breathing Exercise
30. Body Bending

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Melody House Publishing Co.
819 S. W. 92nd • Oklahoma City, Ok. 73114

Keys

Melody House Recordings

MH-69

EXERCISES

Side A

To Life

1. **Deep Breathing Exercise.**
   Sit tall.
   Inhale (through nose).
   "Hold" (continue to inhale).
   Exhale (through mouth).
   "Hold" (continue to exhale).
   Repeat.

2. **Arms and Shoulders.**
   Sit tall, arms relaxed at sides.
   Raise arms forward.
   Open arms wide.
   Raise arms and hands toward ceiling.
   Lower to starting position.
   Repeat.

3. **Deep Breathing Exercise. (Don't hold breath).**
   Inhale.
   "Hold" (continue to inhale).
   Exhale.
   "Hold" (continue to exhale).

4. **Elbows, Forearms, Wrists, and Fingers.**
   Sit tall, arms reaching forward, fingers extended, and palms facing downward.
   Palms up.
   Touch shoulders.
   Straighten arms forward.
   Turn palms down.

5. **Deep Breathing Exercise.**
   Inhale.
   Hold.
   Exhale.
   Hold.

6. **Forearms, Wrists, and Fingers.**
   Sit tall. Extend arms forward (shoulder height).
   Fingers are extended --- Palms down.
   Make a fist (Palms down).
   Palms up.
   Palms down.
   Extend fingers forward.

7. **Legs and Hips.**
   Sit tall. Legs are bent with feet on floor.
   Straighten legs as you raise feet off floor.
   Lower feet to floor.

8. **Deep Breathing Exercise.**
   Inhale.
   Hold (continue to inhale).
   Exhale.
   Hold (continue to exhale).

9. **Hands and Fingers.**
   Sit tall. Arms in front of you, elbows bent, palms facing down.
   Spread fingers apart.
   Close them together tightly.

10. **Thumbs and Fingers Exercise.**
    Sit tall. As though counting on your fingers, touch thumb to the index finger, then the middle finger, then the ring finger, then the small finger.
    First (index).
    Middle.
    Ring.
    Small.

11. **Neck, Shoulders, and Eyes.**
    Sit tall, with head erect.
    Look down at your lap.
    Look over right shoulder and down at floor behind you.
    Look down at your lap.
    Look over left shoulder at floor.

12. **Neck, Shoulders, Chest, Torso, and Eyes.**
    Sit tall, head erect, eyes focused forward.
    Look at left hip.
    Look up over right shoulder toward ceiling in back of you.
    Look at right hip.
    Look up over left shoulder toward ceiling.

EXERCISES 13 and 14, Facial and Neck Muscles.

13. Sit tall, head erect, eyes focused forward, hands relaxed in lap.
    Open mouth and eyes very wide, and hold for 8 beats.
    Close mouth and eyes tightly for 8 beats.

14. Tense neck muscles by lowering chin as you tighten neck muscles.
    Relax.
    Now lift chin and extend it forward and hold.
    Relax.

15. **Neck and Shoulders.**
    Sit tall and look forward (Be careful not to shrug shoulders on this exercise!).
    Bend neck to left side as though trying to touch left ear to left shoulder.
    Return head to straight forward position.
    Bend neck to right side, attempting to touch right ear to right shoulder.
    Return head to straight forward position.

Side B

16. Neck Exercise to Relax Tension.

Sit tall, head erect, hands relaxed in lap.
Turn head to look to right side.
Return head to forward position.
Turn head to look to left side.
Return head to forward position.
Lift head up and back, looking at ceiling.
Return head to forward position.
Look at floor.
Return to forward position.
Now - Circle head to the right - back - left - forward and down.
Circle again.

17. Nose and Facial Muscles.

Sit tall. First wrinkle up your nose as if you smell a skunk.
Hold.
Now relax.
Wrinkle.
Relax.

18. The Eyes

Sit tall. Focus eyes straight ahead.
Look right - left - up - down (Don't move head!).
Repeat 4 times.
Look up . . . close eyes . . . look down . . . close eyes.
Relax.

19. Deep Breathing Exercise. (Don't hold breath).

Inhale.
Hold (continue to inhale).
Exhale.
Hold (continue to exhale).

20. Hips, Upper Legs, Lower Legs, Ankles, and Toes.

Sit tall with feet on floor.
Straighten legs as you raise feet off floor.
Pull toes back toward face.
Point toes.
Return feet to floor.

21. Deep Breathing Exercise.

Inhale.
Hold (continue to inhale).
Exhale.
Hold (continue to inhale).

22. Shoulders, Neck, and Chin.

Sit tall, hands relaxed in lap.
Pull shoulders back.
Pull chin in.
Shrug shoulders high.
Push shoulders way back and down.
Repeat.

23. Deep Breathing Exercise.

Inhale.
Hold (continue to inhale).
Exhale.
Hold (continue to exhale).

24. Arms and Shoulders (Circling).

Sit tall with arms open wide at shoulder height.
Slowly circle arms backward describing a small circle - - bigger - - larger - - larger.

25. Shoulders, Pectorals, and Arms (Wing Stretch).

Sit tall with arms raised sideward, shoulder height.
Bend elbows so that fists touch chest as though you are making wings.
Stretch elbows back (as though attempting to touch elbows together in back of you.)
Hold.
Return to starting position.
Relax.

26. Shoulders, Pectorals, and Arms (Wing Stretch and Spread).

Sit tall with arms raised sideward.
Bend elbows so that fists touch chest (as though you are making wings).
Draw arms back as though trying to touch elbows together in back.
Stretch arms diagonally up and back, reaching as far as you can (like spreading your wings).
Return to wing - stretch position.
Relax.
Wing stretch - - spread - - stretch - - relax.

27. Arms and Shoulders for Strength.

Sit tall, head erect, elbows bent and alongside body, fist touching in front of chest.
Slowly but forcefully thrust arms forward.
Return fists to chest.
Thrust arms sideward - - shoulder height.
Return fists to chest.

28. Leg Marches and Scissor Action (For Legs and Hips).

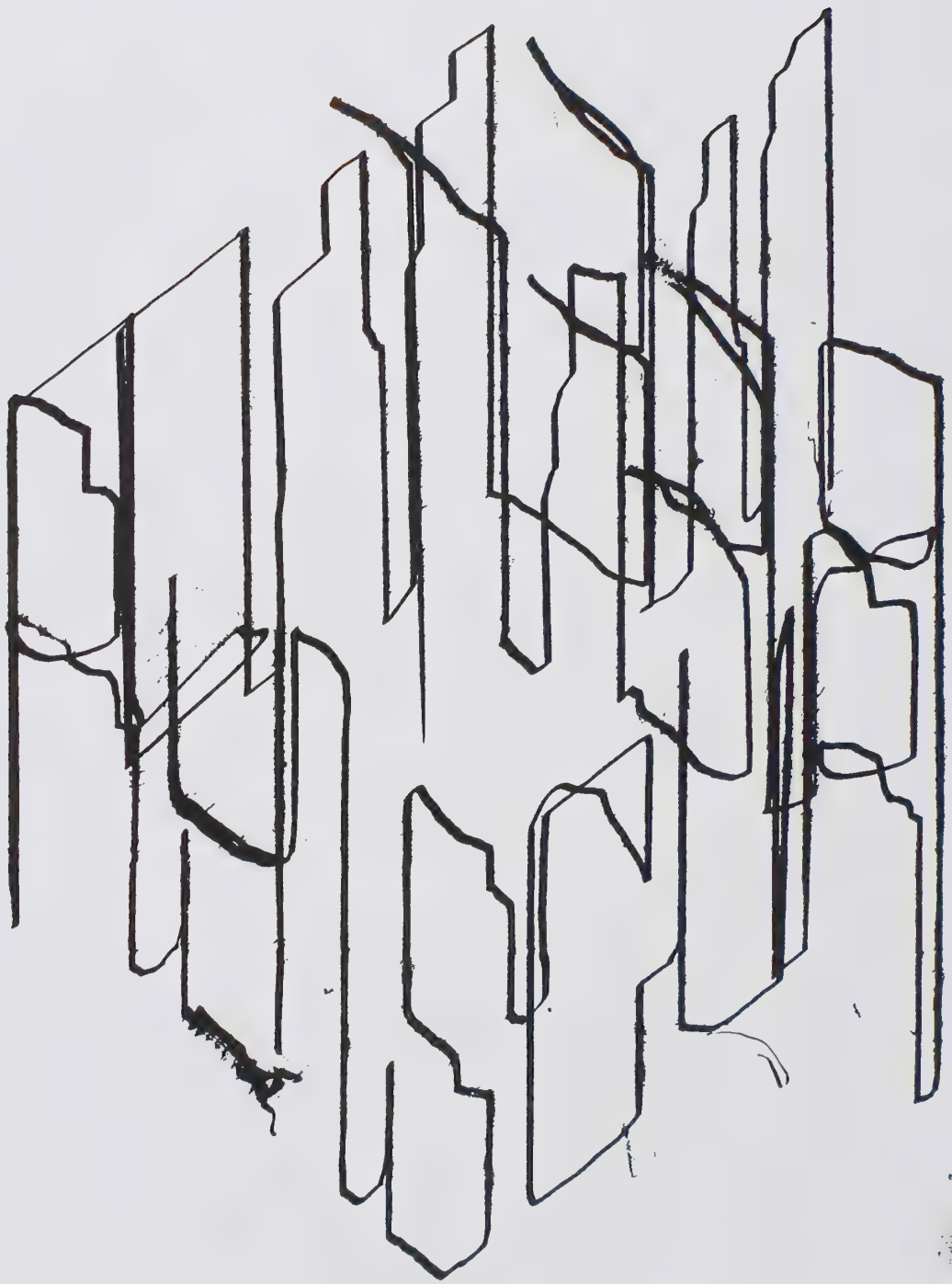
Sit tall with feet on floor.
Alternately lift right and
left feet from floor as in marching.
Left -- Right -- Left -- Right.
Then, keeping legs straight,
Raise right foot and then while lowering right foot,
Raise the straight left foot and leg (as in a scissors action) - -
Right -- Left -- Right -- Left.

29. Deep Breathing Exercise.

Inhale.
Hold (continue to inhale).
Exhale.
Hold (continue to exhale).

30. Body Bending

Sit straight with hands on hips.
Bend body directly to the right, then
Return to the straight position.
Then bend to the left.
Return to the straight position.
Repeat.



Rick Myers

Obstacle #79: MEMORY IS CURRENT

Side A

1: LAURIE'S ARRIVAL. During the process of turning a collapsing cabin into my studio, the nearby metal engineering company threaded two steel rods to hold the walls together. 2: CORNER OF A ROOM WITH SOUND. I was looking to use a player piano, to obstruct the spaces on a piano roll and, in a way, cast and dislodge time. 3: DISARRAY SEQUENCE. I was testing casting Obstacles, using xerographic toner, carbon black powder, and ash from the studio stove. The owner of the engineering company agreed to lend me machined metal parts to use as moulds.

Side B

1: PNEUMATICS. When picking up the moulds at the engineering company, since being there for the steel rods, there was now a player piano in the hallway. I mentioned the piano roll obstructions, and the owner gave me two piano rolls and permission to record in the company building. 2: VOICE CORRESPONDENCE. The first piano roll was obstructed using adhesive tape cut to widths based on distances between the existing spaces on the roll, which were then dislodged. The second piano roll was obstructed using tape based on an existing drawing in which a pencil held in my left hand interrupted the movement of a pencil held in my right hand. 3: MEMORY IS CURRENT.

The punched notations on the piano rolls were interrupted with tape using two methods. On the first roll, spaces wider than 2.3mm and narrower than 23mm between the existing holes were dislodged (17th June 2019 – 23rd January 2021). The second piano roll was disrupted based on an Obstructed Drawing of 26 X's +/- (24th January 2021).

Performed and recorded at Easthampton Machine and Tool using a player piano, the modified rolls, and a transducer, and edited at the Cabin Studio, Easthampton, Mass., in January and February 2021, by Rick Myers. Mastered by Carl Saff.

Thank you to Chris and Laurie Heon at Easthampton Machine and Tool for being so accommodating and supportive of this project, Jake Meginsky for transducer consultation, Matt Krefting for related collaborations, and Bill Nace for supporting this project since our first conversation about it in 2017.

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OPEN MOUTH RECORDS OM68

Edition of 250 copies

OSSIE SCOTT

My Love

Stereo

OSSIE SCOTT

My Way

SIDE 1

1. THIS FEELING
2. YOU ARE EVERYTHING
3. MY WAY
4. DON'T CLOSE THE DOOR
5. DELIGHTED LADY

SIDE 2

1. PLEADING
2. MORE THAN ONE REASON
3. DEAREST ONE
4. UNDERSTANDING
5. YOU WILL NEVER KNOW

Produced & arranged by Bunny Lee
Special thanks to the following musicians

Bass—Robert Shakespear
Drums—Sly Dunbar/Santa Davis
Rhythm Guitar—Tony Chin
Lead Guitar—Chinner Smith
Piano—Keith Sterling
Organ—Winston Wright
Sax—Ossie Scott

STOLEN (Studio) MOMENTS
Jeff Landrock
ROUND
BAR

STOLEN STUDIO MOMENTS

THE THIEF: JEFF LANDROCK - guitars, bass, real drums, make-believe drums, piano, synths, vocals, and the honest face that conned ...

THE VICTIMS: (in order of appearance)
TOM DALY -- owner of *FISHTRAKS RECORDING STUDIO (thanks for the key!)*
SUS -- *stolen* from an illustrious engineering career & forced to play drums & sing back-up
JOE BRIEN -- *stolen* from *THE KOPTERZ (buy their records!)*
GREGG MANGIAFICO -- *stolen* from the NYC session scene while vacationing in Maine
JIM MACDOUGALL -- *stolen* from *JIMMY & THE JAM (buy their cassette!)*
ED GERHARD -- *stolen* while waiting for cassette copies of his LP *(buy it!)*
SALLY KROWN -- *stolen* from *SALLY & THE SOPHISTICATZ (buy their records!)*
CHRIS BILLIAS -- *stolen* from *JOPLIN HART (buy their record!)*
NANCY LANDROCHE -- who has *stolen* my heart
MARC DESISTO -- *stolen* from A&M Recording Studios in L.A.
LINDSAY LANDROCHE -- *(stealing is a naughty way to make a record)*

ALL STOLEN PERSONNEL WERE EVENTUALLY RETURNED TO THEIR RIGHTFUL OWNERS IN THEIR ORIGINAL CRATES IN GOOD CONDITION

SIDE 1

FAT THINGS THAT FLY * HELP ME OUT LORRAINE * CONVINCE YOURSELF * WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF? * NANCY * I MAY BE WRONG * MONEY

SIDE 2

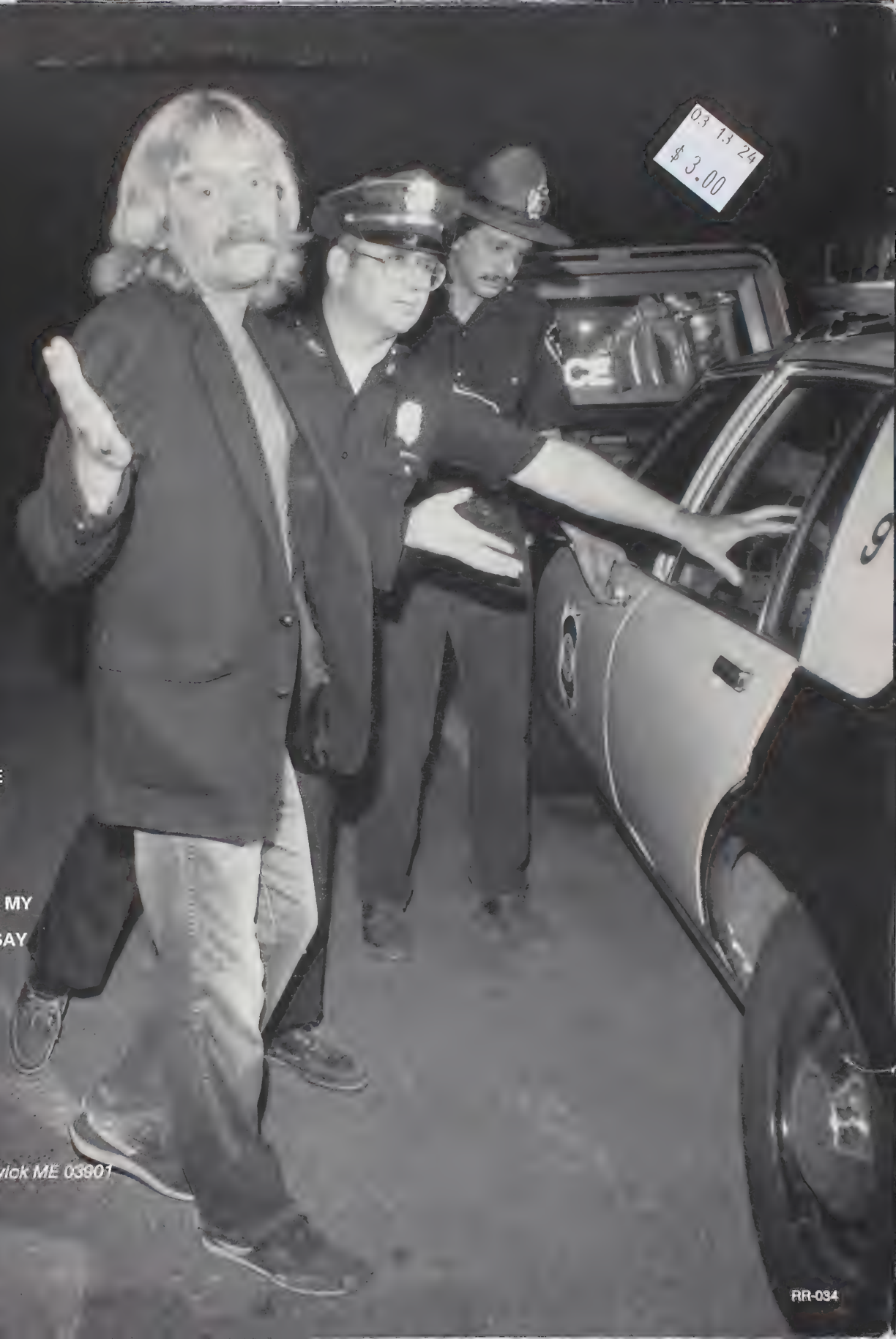
RUN AWAY * KEYS TO YOUR CASTLE * THROUGH MY WINDOW * SCENES FROM YOUR LIFE * IF IT MATTERED * HEY HEY HEY * LULLABY FOR LINDSAY

All songs produced, engineered & composed by Jeff Landrock
℗©Landrock Music

Photography by Ralph Morang

Thanks to J. Dennis Robinson, Bob Parry, Matthew Jensen, Bill Lofefski, and everyone who promised to buy this LP *(Tom Daly gets his free)*

Manufactured by ROOOS RECORDS 733A Rt 236, Berwick ME 03901



RR-034

STOLEN (Studio) MOMENTS

SIDE ONE

FAT THINGS THAT FLY

HEY YOU KNOW I HAD A DREAM THAT SCARED THE SHEETS OFF OF ME
IT WAS A PRETTY NIGHT WITH NORTHERN LIGHTS
AND STARS SHOOTING THROUGH THE GALAXY
WHEN SOMETHING ELSE CAUGHT MY EYE
COMING DOWN FROM THE SKY

IT WAS BIG - IT WAS GREEN - IT WAS MEAN -
LIKE SOMETHING I HAD NEVER SEEN
IT STARTED TO DIVE AND ATTEMPTED TO MAKE
A FLAT FOOL OUT OF ME
AND EVER SINCE THAT NIGHT
I'VE HAD A STRANGE AND TERRIBLE FRIGHT - - - - OF

FAT THINGS THAT FLY FAT THINGS THAT FLY
FAT THINGS THAT FLY HIGH HIGH

WON'T SOMEBODY PLEASE BELIEVE ME -
SOMETHING UP THERE'S TRYING TO REACH ME
YOU LOOK AT ME LIKE I'M INSANE

HEAVEN HELP ME HOLD TOGETHER -
DON'T LET THIS GO ON FOREVER
MAKE ME STOP BELIEVING MY EYES

TELL ME HOW THEY KNOW MY NAME AND WHAT IT IS
THEY WANT WITH ME
AND HOW THEY'RE GONNA TAKE IT WHEN I TELL THEM
THAT I DON'T ENJOY THEIR COMPANY
BECAUSE THEY LAUGH AT ME WHEN THEY BUZZ BY
SO NOW YOU KNOW THE REASON WHY - - - - I HATE THOSE

FAT THINGS THAT FLY FAT THINGS THAT FLY
FAT THINGS THAT FLY HIGH HIGH

WON'T SOMEBODY PLEASE BELIEVE ME -
SOMETHING UP THERE'S TRYING TO REACH ME
YOU LOOK AT ME LIKE I'M INSANE

drums, back-up vocals and production assistance - Sus
guitar solos - Joe Brien

HELP ME OUT LORRAINE

EVERY DAY I GET THE FEELING THAT I'M MAKING THE CHANGE
THEN EVERY NIGHT I FIND THE SITUATION THE SAME
OH YEAH FOR YEARS IT'S BEEN THE ONLY THING
THAT'S EVER STOPPED THE PAIN
YOU GOTTA HELP ME OUT LORRAINE

EVERY AFTERNOON YOU'LL SEE ME DRIVING 'ROUND IN MY CAR
YOU KNOW EVENTUALLY YOU'LL FIND ME DRUNK IN SOME BAR
UNTIL YOU CAME ALONG THE BOTTLE
HAD BEEN MY ONLY FRIEND
YOU GOTTA HELP ME OUT AGAIN

FRIDAY NIGHT HAS COME TO HAVE NO SPECIAL MEANING AT ALL
ANOTHER NIGHT ANOTHER FIGHT ANOTHER BRAWL
BUSTING UP MY NOSE AS I
RUN INTO A WALL
YOU GOTTA HELP ME OUT LORRAINE

ONCE UPON A TIME I WOULD HAVE TOLD YOU
IF I COULD HAVE RECALLED
BUT NOW IT SEEMS SO HARD TO FACE ANOTHER WITHDRAWAL
IT SEEMS THE ONLY THING THAT'S LEFT TO SAY IS
DAMN THIS ALCOHOL

AND IF I MAKE IT HOME YOU'LL FIND ME
CRAWLING 'ROUND IN THE HALL
I HOPE I GET INSIDE BEFORE THE WATERFALL
I'M IN TERRIBLE SHAPE YOU KNOW
I NEED AN OVERHAUL
YOU GOTTA HELP ME OUT LORRAINE

CONVINCE YOURSELF

CONVINCE YOURSELF YOU'RE NOT TO BLAME
YOU'LL DO ALRIGHT ADMITTING NOTHING
JUST TELL YOURSELF YOU CAN'T CAUSE NO ONE PAIN
YOU'D NEVER FEEL THE SAME

CONVINCE YOURSELF THAT YOU AIN'T CRAZY
EVERY HUMAN BEING ACTS AND FEELS THIS WAY
CONVINCE YOURSELF YOUR LIFE MEANT SOMETHING
TO SOMEONE ELSE ALONG THE WAY

CONVINCE YOURSELF THAT NOTHING HAS TO MATTER
IF YOU NEVER HAVE TO FEEL THE POURING RAIN

CONVINCE YOURSELF YOU'RE STILL THE SAME
AND NO AMOUNT OF PAIN IS EVER GONNA CHANGE YOU
YOU'VE PAID YOUR DUES OUT ON THE OUTSIDE
YOU'VE EARNED THE RIGHT TO HIDE

CONVINCE YOURSELF THAT YOU NEED NO ONE BEHIND YOU
IF THAT MEANS THAT SOMEONE ELSE MIGHT BLOCK YOUR WAY

CONVINCE YOURSELF YOU'RE NOT TO BLAME
YOU'LL DO ALRIGHT ADMITTING NOTHING
JUST TELL YOURSELF YOU CAN'T CAUSE NO ONE PAIN
YOU'D NEVER BE THE SAME

piano & synthesizers - Gregg Mangiafico

WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF?

STEP INSIDE MY OFFICE JONES AND CLOSE THE DOOR
TAKE A CHAIR AND POUR A DRINK
I GUESS YOU'RE WONDERING WHY I WENT
AND CALLED YOU IN HERE FOR
I WANT TO TELL YOU YOU'RE A FINE YOUNG MAN
YOU'VE BEEN WORKING HERE A LONG TIME
AND YOU'VE ALWAYS DONE THE BEST YOU CAN

YOUR SUPERVISOR TELLS ME YOU'RE O.K.
MANAGERIAL MATERIAL -
HE HINTS YOU MIGHT DESERVE A BIG INCREASE IN PAY
BUT LISTEN JONES - THERE'S SOMETHING ON MY MIND
YOU'VE BEEN WORKING MUCH TOO HARD
AND MY CONCERN HAS PUT ME IN A BIND

WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF?
DISCOVER LIFE WITHOUT THE OLD OFFICE GRIND
WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF?
ENJOY YOURSELF WHILE YOU STILL HAVE TIME

DON'T TAKE THE PRESSURES OF THE CORPORATE LIFE
YOU'LL HAVE PROBLEMS WITH YOUR DRINKING AND YOUR ULCERS
AND YOU'LL NEVER SEE THE KIDS AND WIFE
SO TAKE YOUR SEVERANCE PAY AND GO HAVE A BALL
WHEN IT RUNS OUT DON'T FEEL BAD
YOU CAN ALWAYS TAKE A FEW ODD JOBS

WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF?
YOU DON'T HAVE TO BE SO RICH TO FEEL SO ALIVE
WHY DON'T YOU TAKE THE REST OF YOUR LIFE OFF?
CLEAN OUT YOUR OFFICE BY TOMORROW AT FIVE

DON'T LOOK SO SHAKEN UP - YOU'VE GOT IT MADE
WHILE YOUR BUDDIES SWEAT IT OUT
YOU CAN BE SITTING IN THE PARK OR LYING IN THE SHADE
DON'T EVEN WORRY ABOUT WHAT'S LEFT UNDONE
I GOT MY KID JUST OUT OF COLLEGE
HE CAN PICK UP WHERE YOU'RE LEAVING OFF

GO ON AND TAKE THE REST OF YOUR LIFE OFF
YOU'LL HAVE A GREAT TIME AS A POOR ARTY YO-YO
GO ON AND TAKE THE REST OF YOUR LIFE OFF
BUT FIRST FILL IN JUNIOR WITH THE DETAILS OF THE JOB

NANCY

NANCY (wake up) IT'S ONLY ME
DID YOU SLEEP ALRIGHT?
HOW'S THAT TUMMY OF YOURS? WE'VE SUCH A TREASURE IN STORE

AND NANCY WILL HE LOOK LIKE ME?
WILL SHE BE LIKE YOU?
WILL HE LOOK LIKE YOU? WILL SHE BE LIKE ME?

AND NANCY YOU'RE EVERYTHING I WANT OUR KID TO BE
YOU'LL NEVER TOP THIS GIFT YOU'RE GIVING ME

BABY YOUR DADDY'S HOME
HOW'S YOUR LITTLE WORLD?
HOW'S MY TOUGH LITTLE GUY? HOW'S MY SWEET LITTLE GIRL?
AND BABY GIVE MOM A KICK FROM ME
I'LL GIVE A KISS FROM YOU
JUST TO SHOW HER YOU'RE REAL - DO WE TWO HAVE A DEAL?

AND BABY - DON'T YOU BE AFRAID TO MAKE YOUR WAY OUTSIDE
YOUR MOM AND I WILL TRY TO FILL YOUR LIFE WITH SMILES
AND UNDERSTAND THAT LITTLE TEARS MAY SOMETIMES FILL YOUR EYES
SO PLEASE DON'T EVER FEEL YOU HAVE TO HIDE

AND NANCY - WHAT DO WE DO WHEN BABY PULLS THE PUPPY'S TAIL?
AND HAPPINESS MEANS SNEAKING BY AND CLIMBING UP THE STAIRS?
AND MOM BECOMES THE WORRY-MONSTER AND DAD'S A BIG OLD BEAR?
REMEMBER KID - IT'S JUST BECAUSE WE CARE

NANCY YOU AND OUR BABY
GO ON BACK TO SLEEP
GET THE REST THAT YOU NEED - WISH YOU BOTH PLEASANT DREAMS
AND MEANWHILE I'LL BE AT YOUR SIDES
LOOKING THROUGH THESE EYES
WATCHING TWO OF YOU MAKING DREAMS COME TRUE

I MAY BE WRONG

EMPTY GLASSES SIT AT OUR FINGERTIPS
WAITING FOR ANOTHER SUNRISE
ANOTHER RENDEZVOUS ON THESE WORN-OUT STOOLS
THE JUKE BOX FILLS THE ROOM WITH IT'S LIES

I DON'T REALLY KNOW IF I WANNA GO
BUT IT SEEMS THAT THERE'S NO REASON TO STAY
WELL I STAYED LAST NIGHT BUT IT WASN'T RIGHT
I GOTTA GET A TICKET TODAY

WELL I MAY BE WRONG FOR MOVING ON
AND LEAVING YOU THIS WAY
BUT I CAN'T HESITATE
MY HEART TENDS TO BREAK WHEN I PAUSE

DON'T KNOW WHERE I'M AIMED ONCE I BOARD THIS TRAIN
BUT WHEN I GET THERE I MAY GIVE YOU A CALL
I'M GONNA RIDE THAT LINE DOWN TO MY LAST DIME
I'M USED TO BEDDING DOWN WHERE I FALL

WELL I MAY BE WRONG FOR MOVING ON
AND LEAVING YOU THIS WAY
BUT IF IT'S GONNA RAIN
I'D RATHER BE DRY ON THAT TRAIN

YOU KNOW I'VE ALWAYS SAID WHAT'S BEEN IN MY HEAD
LORD KNOW I'VE NEVER TOLD YOU NO LIES
BUT BABY WHAT I SEE STARTS TO WORRY ME
THERE'S SOMETHING THAT YOU'RE NEEDING TO HIDE

IT MAY BE MY PRIDE THAT MAKES ME TAKE THIS RIDE
I'M NOT ABOUT TO GET ON MY KNEES
SO I'LL LEAVE THIS TOWN DESPERATION BOUND
I'LL NEVER HAVE THE FAITH YOU HAVE IN ME

WELL I MAY BE WRONG HANGING ON SO LONG
I KNEW I'D HAVE TO LEAVE
I'M GUARDING MY HEART IT'S BEST THAT I KEEP IT TO ME

WELL I MAY BE WRONG FOR MOVING ON
AND LEAVING YOU THIS WAY
BUT I CAN'T HESITATE
MY HEART TENDS TO BREAK WHEN I PAUSE

WELL I MAY BE WRONG FOR MOVING ON
AND LEAVING YOU THIS WAY
BUT IF IT'S GONNA RAIN
I'D RATHER BE DRY ON THAT TRAIN

piano - Jim MacDougall
slide guitar - Ed Gerhard

MONEY

SOMETHING'S TAKING OVER - IT'S NOT LIKE US TO GO ON THIS WAY
SO BE BRAVE - WE CAN BREAK THE CHAIN IF WE TRY
NO ONE COULD BLAME US

HOLD ON JUST AS TIGHTLY
AS THE NIGHT WE TALKED OURSELVES AROUND
WITH NO WORDS EVER SPOKEN AS WE LAY
ON SNOW-WHITE PLEASANT DREAMS ... DREAM ...

WHO CARES IF THE AMERICAN DREAM
LEFT US WITH HOLES IN OUR POCKETS
AND A COLLEGE DEGREE
SO WHAT WE'LL LET THE BILLS PILE UP AND THEY'LL BE PUT TO
GOOD USE
WE'LL STUFF THE HOLE IN THE COUCH

THEY SAY IT'S ONLY MONEY
THIS TIME IT'S NOT SO FUNNY
WHAT ARE WE GONNA DO? WHAT ARE WE GONNA DO?

DON'T DARE TO ANSWER THE DOOR
MIGHT BE THE REPO MAN
TO TAKE AWAY SOME MORE
DON'T CARE IF THEY SHUT OFF THE PHONES
THE ONLY CALLS THAT WE GET
ARE FROM OUR CREDITORS

LET'S VACUUM OUT THE CHEVY
MAYBE WE'LL FIND SOME PENNIES
WHAT ARE WE GONNA DO? WHAT ARE WE GONNA DO?

MONEY! MONEY! MONEY! .....

THE LANDLORD'S WEEPIN' LOAN SHARK'S GOT A GUN
AND THE TIME SHARING MAN IS TRYING TO SELL ME SOME FUN
THE HEALTH INSURANCE MAN IS COUNTING THE DAYS
'TIL HE CAN CANCEL ME OUT BEFORE I PUT IN MY CLAIM

THE INTEREST'S ADDING UP SO FAST IT MAKES MY HEAD SWIM
AT TWENTY-ONE PERCENT THERE AIN'T NO WAY I CAN WIN
I CAN'T TALK TO WELFARE CAUSE I'M EARNING TOO MUCH
I CAN'T TALK TO THE BANK BECAUSE I DON'T MAKE ENOUGH ....

MONEY! MONEY! MONEY!

SIDE TWO

RUN AWAY

WHEN YOU'RE WRONG - YOU'RE WRONG
WHEN I'M RIGHT - YOU LIKE TO FIGHT
AND IF YOU EVER HAVE ANOTHER THOUGHT ABOUT IT
YOU MIGHT COME DOWN TO EARTH AND SEE THE LIGHT

WHEN YOU HIT - YOU HIT HARD
I GIVE AN INCH - YOU TAKE A YARD
AND THERE'S NOTHING ANYBODY CAN SAY TO PERSUADE YOU
THAT SOMEDAY YOU MIGHT HAVE TO CHANGE YOUR MIND

RUN AWAY I'VE GOT A LOT TO SAY
BUT YOU NEVER LISTEN ANYWAY
HIDE AWAY DON'T LET THE LIGHT OF DAY
SHINE ITS LIGHT ON WHAT YOU DON'T WANT TO SEE

YOU CAN BE SWEET - IF YOU LIKE
YOU CAN CUT - LIKE A KNIFE
YOU CAN TAKE ME IN YOUR ARMS YOU CAN DESTROY MY EGO
YOU CAN MAKE IT WRONG OR MAKE IT RIGHT

RUN AWAY LEAVE EVERYTHING BEHIND
MAYBE THEN WE'LL HAVE SOME PEACE OF MIND
RUN AWAY THIS HAPPENS EVERY TIME
HOPE YOU FIND THE SCENE YOU'RE HOPING TO FIND

TURN OFF YOUR TEMPER
BEFORE YOU GO TOO FAR
I KNOW WHO I AM AND WHAT YOU ARE

(repeat first chorus)

TURN UP THE FIRE
LET EVERYBODY SEE
THAT I WAS MADE FOR YOU AND YOU FOR ME

YOU'VE GOT THAT LOOK - IN YOUR EYES
SAYS YOU'VE MADE - UP YOUR MIND
BUT IF YOU CHANGE IT AND YOU'RE NEEDING SOMEONE TO HOLD YOU
YOU KNOW WHERE I'LL BE STAYING TONIGHT

RUN AWAY I'M RIGHT BEHIND YOU DEAR
'CUZ I'M NOBODY WITHOUT YOU NEAR
RUN AWAY IF THAT'S ALL YOU CAN DO
BUT I'D NEVER RUN AWAY WITHOUT YOU

RUN AWAY .....

KEYS TO YOUR CASTLE

TELL ME YOU'RE MINE LET THE SUN SHINE ON ME
WAS IT ALWAYS A GAME YOU NEVER BELIEVED
OR IS IT ME

AND NOW THAT YOU'RE HERE ALL MY SENSES SEEM TO HAVE CLEARED
ALL THE DAYS THAT YOU STAYED WHEN NO ONE CAME NEAR

YOU SAY I'M RIGHT WHEN I'M WRONG
YOU HELP ME CARRY ON
YOU GAVE ME KEYS TO YOUR CASTLE
I'M SO GLAD YOU'RE AROUND
CAN'T BELIEVE WHAT I'VE FOUND IN YOU

YOU TAKE MY HAND WHEN I'M SCARED
I TURN AROUND AND YOU'RE THERE
YOU GAVE ME KEYS TO YOUR CASTLE
I'M SO GLAD YOU'RE AROUND
CAN'T BELIEVE WHAT I'VE FOUND IN YOU

TELL ME YOU'RE MINE LET THE SUN SHINE ON ME
WAS IT ALWAYS A GAME YOU NEVER BELIEVED
OR IS IT ME

lead & back up vocals - Sally Krown
piano & synthesizers - Gregg Mangafico
drums & back up vocals - Sus

THROUGH MY WINDOW

HOW MANY TIMES DID I LOOK OUT MY WINDOW TO SEE YOU
LOOKING SO FINE DROVE ME OUT OF MY MIND
WAS DYING TO MEET YOU

AND NOW THAT WE'RE ONE MY THRILLS NO LONGER COME
THROUGH A WINDOW
THIS TIME IS FOR US AND THINGS ARE LOOKING UP
MY LOVE IS UNDYING

YOU WON'T LET ME DOWN
FEEL YOUR LOVE ALL AROUND ME

SO DON'T BE AFRAID
'CUZ I'LL ALWAYS BE STAYING BESIDE YOU
I THINK THAT YOU KNOW I'LL NEVER LET GO
YOU'LL BE WITH ME ALWAYS

EVERYONE SAID I WAS WASTING MY TIME
TRYING TO CLAIM YOU FOR MINE
YOU WERE THE ONE EVERY BOY IN TOWN WANTED
SO IT MUST HAVE BEEN CHANCE
THAT YOU HAPPENED TO GLANCE
THROUGH MY WINDOW

SO DON'T BE AFRAID
'CUZ I'LL ALWAYS BE STAYING BESIDE YOU
I THINK THAT YOU KNOW I CAN'T EVER LET GO
YOU'LL BE WITH ME ALWAYS

synthesizers - Chris Billias
back-up vocals - Nancy Landroche

SCENES FROM YOUR LIFE

HERE ARE JUST A FEW OF THE THINGS THAT I'VE BEEN THINKING 'BOUT LATELY THERE'S NOTHING REALLY HEAVY AND THERE'S NOTHING THERE THAT WORRIES ME GREATLY AND NOW'S THE PERFECT TIME TO TAKE ADVANTAGE OF THIS OPPORTUNITY TO TELL YOU JUST A FEW OF THE THINGS THAT I'VE BEEN THINKING 'BOUT LATELY

I REMEMBER CATHOLIC SCHOOL THE NUNS WERE MASTERS OF THE RULER ATTACK GROWN WOMEN DRESSED LIKE ZORRO SO US LITTLE KIDS WERE 'FRAID TO HIT BACK I ONLY HIT BACK ONCE BUT NEVER MADE IT PAST THE 8TH GRADE GOONS AFTER THAT I GOT MY CHRISTIAN EDUCATION IN THE PUBLIC SCHOOLS

THE ATTITUDE IN COLLEGE WASN'T SO MUCH HOW SMART BUT HOW LOOSE SO I WAS MAJORING IN ALCOHOL AND MINORING IN MINOR DRUG ABUSE I THOUGHT I'D MAKE THE YEARBOOK WITH THE CAPTION "MR. WILD AND CRAZY" BUT EVERY PAGE I LOOKED AT I SAW SOMEONE MORE WIPED OUT THAN ME

SO WHAT HAVE YOU BEEN THINKING 'BOUT LATELY?
TAKE A LITTLE TIME AND MAYBE YOU'LL BE SITTING IN THE
SUN WITH A SMILE ON YOUR FACE OR A TEAR IN YOUR EYE
THERE'S NOTHING WRONG WITH MEMORIES
THE PAINFUL ONES JUST NATURALLY GIVE WAY TO
BETTER SCENES FROM YOUR LIFE

SOME FRIENDS OF MINE WERE WINNING ALL EXPENSES PAID TRIPS TO SAIGON THE REST OF US WERE GROWING HAIR AND HARMONIZING ANTI-WAR SONGS THE LOTTERY WAS KIND TO ME THEY DIDN'T DRAW MY BIRTHDAY 'TIL 3-6-3 I FIGURED THEY'D TAKE WOMEN AND CHILDREN 'FORE THEY EVER GOT TO ME

I JOINED A ROCK AND ROLL BAND IN THE SUMMER OF '75 WHEN WE DIDN'T PLAY FOR FREE WE PAID FOR SOUNDMEN IN THE LOCAL DIVES WE WERE FINALLY MAKING MONEY GETTING AIRPLAY AND OUR 45 WAS SELLING WELL THEN DISCO CAME ALONG AND BLEW THE WHOLE DAMN BAND TO HELL

NOW I'VE GOT A FAMILY AND I'LL SOON BE TURNING 33 AND IT SCARES ME HALF TO DEATH TO SEE MY LITTLE DAUGHTER LOOKING UP TO ME I WONDER WHAT I'LL ANSWER TO THE QUESTIONS SHE MUST HAVE ABOUT MY GROWING UP DO I TELL HER ALL THE GOOD AND HALF THE BAD AND HOPE THAT THAT'LL BE ENOUGH?

AND WHAT HAVE YOU BEEN THINKING 'BOUT LATELY?
TAKE A LITTLE TIME AND MAYBE YOU'LL BE SITTING IN THE
SUN WITH A SMILE ON YOUR FACE OR A TEAR IN YOUR EYE
THERE'S NOTHING WRONG WITH MEMORIES
THE PAINFUL ONES JUST NATURALLY GIVE WAY TO
BETTER SCENES FROM YOUR LIFE

THESE WERE JUST A FEW OF THE THINGS THAT I'VE BEEN THINKING 'BOUT LATELY THERE WAS NOTHING VERY HEAVY THERE WAS NOTHING THERE THAT WORRIED ME GREATLY IT WAS THE PERFECT TIME TO TAKE ADVANTAGE OF THE OPPORTUNITY SO I TOLD YOU JUST A FEW OF THE THINGS TOLD YOU JUST A FEW OF THE THINGS NOW TELL ME JUST A FEW OF THE THINGS THAT YOU'VE BEEN THINKING 'BOUT LATELY

IF IT MATTERED AT ALL

IF IT EVER REALLY MATTERED TO YOU
I WOULDN'T BE FEELING THE THINGS THAT I DO
IF IT EVER REALLY MATTERED AT ALL
YOU WOULDN'T BE WATCHING ME TAKING THIS FALL

AND I'M FEELING REALLY QUITE ANNOYED
THAT I WOULDN'T FEEL SO DESTROYED
IF IT MATTERED AT ALL

NOW I'M STAYING OUT FOR ALL OF THE NIGHT
'CUZ I DON'T WANNA BE HOME ALL ALONE
THIS IS GIVING ME A REALLY BAD FRIGHT
I ALMOST WENT TO THE DISCO LAST NIGHT

AND IT WORSENS EACH AND EVERY DAY
BUT IT WOULDN'T HAVE TO BE THIS WAY
IF IT MATTERED AT ALL

I WALKED OUT THE DOOR
MAN I WAS FEELING SO PROUD
'CUZ I WAS RIGHT AND YOU WERE WRONG
HEADED DOWN THE STREET
'TIL I WAS LOST IN THE CROWD
I THOUGHT YOU'D BE BEHIND ME
YOU DIDN'T BOTHER TO FIND ME

IF IT EVER REALLY MATTERED TO YOU
I WOULDN'T BE FEELING THE THINGS THAT I DO
IF IT EVER REALLY MATTERED AT ALL
YOU WOULDN'T BE WATCHING ME TAKING THIS FALL

SO I SEND MY SIGNALS OF DISTRESS
BUT I'D NEVER BE IN SUCH A MESS ...
IF IT MATTERED AT ALL ...

drums - Sus

HEY HEY HEY

WHERE YOU GOING SMOOCHIE GOT A SUITCASE IN YOUR HAND
RUNNING OFF TO DISTANT LANDS WHAT'S THE MATTER WITH YOU?
I DON'T KNOW

TRYING HARD TO CATCH YOU I CAN NEVER UNDERSTAND
WHY I'M STICKING TO THIS PLAN AM I MAKING SENSE?
I DON'T KNOW

RUNAWAY DONE AWAY GIVE AWAY MAKE A WAY
HEY HEY HEY HEY HEY HEY HEY HEY

LOOKING AT YOUR NUMBERS CARVED OUT NEATLY ON THE WALL
AND IT MATTERS NOT AT ALL AM I SICK OF IT?
I DON'T KNOW

I NEVER THOUGHT I'D SAY IT WISH I NEVER GOT INVOLVED
THERE'S A PROBLEM TO BE SOLVED HAVE I ANSWERED IT?
I DON'T KNOW

WALK AWAY FLY AWAY TAKE AWAY ANYWAY
HEY HEY HEY HEY HEY HEY HEY HEY

MUST BE TRYING WAY TOO HARD I'M LIVING YESTERDAY
PEOPLE TAKE ONE LOOK AT ME AND DON'T KNOW WHAT TO SAY
- HEY

SO I STAGGER OFF TO BED TO LAY MYSELF TO SLEEP
AND I PRAY MY SOUL WILL KEEP AM I BELIEVING THIS?
I DON'T KNOW

THE MORNING BRINGS A BRAVER SONG ANOTHER ODYSSEY
BUT IT'S NEVER REALLY ME WHAT'S THE USE OF IT?
I DON'T KNOW

DRIVE AWAY CRY AWAY TUG AWAY FIND A WAY
HEY HEY HEY HEY HEY HEY HEY HEY

engineering assistance - Marc Desisto

LULLABY FOR LINDSAY

NIGHT NIGHT SLEEP TIGHT
AND YOUR LITTLE WORLD WILL BE ALRIGHT
SLEEP AWAY ANOTHER DAY
CALLED TOMORROW
WILL BRING WHAT IT MAY

SO SLEEP LITTLE DEAR YOU'VE NOTHING TO FEAR
AND ALL OF YOUR DREAMS WILL COME TRUE

BECAUSE YOU KNOW WE LOVE YOU SO
MOMMY AND DADDY ARE HERE

baby talk - Lindsay Landroche

This album is dedicated to Leo A. "Tip" Landroche, with love

The Spores
SPORE
MUSK
Berry 83

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The Spores

THE SPORES

SIDE A	SIDE B
1. YOU GOTTA BELIEVE . . . 3:21	1. SECRET ROMANCIN' . . 3:08
2. CITY GIRL 4:04	2. MATTER OF TIME . . . 3:12

(all words and music written by THE SPORES)

Side A recorded at NORTHERN STUDIOS — BILL RISEMAN
Side B recorded at BLUE JAY STUDIOS — MICHAEL GOLUB

Produced by HIRSH GARDNER
Original Artwork by MIKE BERRY
Album design by GLENN CURTIS

SPECIAL THANKS

JimmyMcGettrick
Dennis DuBree
Jimmy Higgins
Brad Szostek
John Cristoferi
Mike Debellis
Danny & Adam
Philip Cristoferi
John Kubich (Sterling Sound)
Eddie (Blue Jay Studios)
Lisa, Bobbi-Jo, Teri
Sea Dog, "T", Billy, Danny
Walter, Marty, Tommy Baker, Jeff
Del Shannon, Buddy H.
Lenny Mihalich (Wea Manufacturing)
and to all our Boston and South Shore friends

PREP AND LITHOGRAPHY BY GLENN CURTIS

This album dedicated in memory of Dawn Magee, forever a friend

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CHRISTIAN E.F.F.E. & NIKI B

> MEKKANIKA

Sonar Main Mix
Paolo Kighine Remix
Exto' Mix

Premier SOUND

$ 9.99

A1: Sonar Main Mix **B1:** Paolo Kighine Remix **B2:** Exto' Mix

Written by Luca Tudisco (92675 for SIAE). Produced and mixed by Christian E.F.F.E. & Niki B at Essence Studio, Rapallo, Italy. www.F-B.IT Published by Copyright Control.
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leaded #026

DJ Misjah & DJ Tim

Access

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DJ Misjah & DJ Tim
Access

A1 Original Mix 07:05
A2 Red Jerry Remix 07:58

B1 DJ Scarecrow vs. Chopstick Remix 07:56
B2 Steve Stoll Remix 06:01

All Tracks written & produced by DJ Misjah & DJ Tim.
Published by Fokuss/Ratel Music.
Licensed from Midtown.

Track A2: Remix & additional production by The Invisible Man.
Track B1: Remix & additional production
by Chopstick-Thien & DJ Scarecrow
@ Big Daddy's Penthouse for O.M.O.
Track B2: Remix & additional production by Steve Stoll.

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PM

Showcase Productions

division of Pepper Sound Studios

★ ★ ★ ★

original

PRODUCTION MUSIC

ILPS 9429

AUTOMATIC MAN

VISITORS

A SIDE

GIVE IT TO ME
LIVE WIRE
SO YOU WANNA BE
Y 2 ME

ANOTHER SIDE

VISITORS
HERE I AM NOW
DAUGHTER OF NEPTUNE
WHAT'S DONE

BAYETÉ
KEYBOARD & LEAD VOCALS

GLENN SYMMONDS
DRUMS

JEROME RIMSON
BASS

PAT THRALL
GUITAR & VOCALS

PRODUCED BY MICHAEL LLOYD
EXECUTIVE PRODUCER LIONEL CONWAY
ALL COMPOSITIONS BY BAYETÉ, ACKEE MUSIC, INC./AIR AGE MUSIC (ASCAP)

RECORDED AT CHEROKEE STUDIOS, LOS ANGELES, CALIFORNIA
ENGINEERED BY BRUCE ROBB, ASSISTED BY GEORGE TUTKO
ART DIRECTION & ALBUM DESIGN BY LOU CASABIANCA FOR GLYPHICS
COVER PAINTING BY DWAIN ZERIO

ISLAND

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AUTOMATIC MAN

VISITORS

A SIDE

GIVE IT TO ME

I CAN'T SEE US GOING ON
MUCH LONGER THE WAY IT IS
I CAN'T SEE US CONTINUING MUCH LONGER
THE WAY IT'S BEEN
LOVERS WE GOT TO LOVE
YOU'VE LEARNED THE SECRET TO MY HEART AAH---
THE LOVE HAS MOLDED TOGETHER, NEVER TO COME APART
[illegible]
[illegible]
A BURST OF SUN HAS COME
TO MELT THE FOG
A CLOUD OF JOY HAS COME
TO RAIN ON US ALL

LIVE WIRE

LIVE WIRE, YOU'RE A HAZARD
ONLY DESIRE
LIVE WIRE IT'S YOUR GIFT OF LOVE
THAT I ADMIRE
LIVE WIRE FULL OF FIRE
HONEY BEE COME WITH ME
MORE THAN OFTEN YOU'LL BE AMAZED
YOU'RE SO SWEET INSIDE
OOH DARLING, YOU'RE A WORLD GIRL
AND DON'T LET ME
LIVE WIRE FULL OF FIRE
HONEY BEE COME WITH ME
[illegible]
WON'T YOU BE YOURSELF
AND COME BY YOURSELF
DA DA DA DA DA DA
IN YOUR ABSENCE
I CAN'T MEET MY KARMA [illegible]
[illegible]
[illegible]

SO YOU WANNA BE

SO YOU WANNA BE
MY VERY VERY SPECIAL BABY
I CAN PICTURE YOU IN DREAM
WHERE YOU WERE SOON
AND STILL SEE YOUR PASSION IN
ALL YOUR LIFE
SO WARM AND TENDER
YOU WAKE UP IN THE MORNING SO PLEASANTLY
WHO TAUGHT YOU HOW TO BE SO GOOD
FANCY MEETING A WEEK AGO, OH YEA
AND SOMEHOW KNOWING
WE BOTH UNDERSTOOD
ALL YOUR LIFE
SO WARM AND TENDER
SO AWARE OF YOU
AND WHAT A FINE WOMAN YOU ARE
I REMEMBER THE THINGS WE SAID,
I'M GONNA HELP YOU BE THE YOU
YOU REALLY ARE
ALL YOUR LIFE
SO WARM AND TENDER
OOH OOH, YEH YEH
LET'S LOVE THE DAY AWAY
I LOVE YOUR SULTRY WAYS
I LOVE THE WAY YOU SMILE
YOU TAKE MY BREATH AWAY

Y 2 ME

Y 2 ME DO U DO ME ALWAYS WRONG
IT SHOULDN'T TAKE THIS LONG
FOR YOU TO SEE
THE SUGAR'S ALMOST GONE
I DON'T CARE WHO ALL YOU KNOW
OR WHAT YOU DO
IT'S WHAT YOU ARE
THAT MATTERS SO, BABY WHAT YOU KNOW
DA DA DA DA DA DAH---AAH
WHERE'S THE HARMONY
THAT THERE USED TO BE
NOW BABY PLEASE
WON'T YOU LET ME SEE IT
YOU'LL CHANGE AND NEVER BE THE SAME
AS SOON AS YOU'RE READY
I UNDERSTAND IT TAKES A LITTLE WHILE, YES I DO
BUT COME ON OPERATOR
I'M GETTING TIRED OF
HANGING ON THE LINE
YOU'VE ALWAYS HAD MORE THAN YOU COULD WANT
AND STILL THE WANTING,
IS GETTING IN THE WAY OF
ENJOYING WHAT YOU HAVE, BABY WHAT YOU HAVE
DA DA DA DA DA DAH---AAH

ANOTHER SIDE

VISITORS

THE NEWSCASTER WAS SAYIN
ON TV LAST NIGHT
CLEARLY VISITORS AR[illegible]
RADIO COMMUNICATION
HAS BEEN ESTABLISHED
AND THE SOURCE IS VERY NEAR TO US, NEAR TO US
[illegible]
[illegible]
[illegible]
WITHIN THE UNICORN CONSTELLATION
ULTRAVIOLET MAGNETIC LIGHT
POWERED BY A GIANT EMERALD
CARRYING THEM ON THEIR SATELLITE
[illegible]
[illegible]

HERE I AM NOW

HERE I AM NOW
I HOPE YOU UNDERSTAND
HERE I AM NOW
PLEASE TRY TO UNDERSTAND
HOW FAR HAVE YOU JOURNEYED ALONE
HOW FAR HAVE YOU GONE ON YOUR OWN
HOW FAR HAVE YOU JOURNEYED ALONE
HOW MANY MILES HAVE [illegible]
[illegible]
[illegible]
ARE YOU READY FOR THE TRANSFORMATION
ISN'T IT WONDERFUL WHEN YOUR HEART IS FULL
ISN'T IT WONDERFUL WHEN YOUR HEART FEELS FULL
ISN'T IT WONDERFUL WHEN YOUR HEART IS FULL
[illegible]

DAUGHTER OF NEPTUNE

TELL ME, DAUGHTER OF NEPTUNE
WILL YOU BE PLYING SOON
BEEN SORTING THROUGH THE GIBBET
AND NOTHING REMAINS [illegible]
BEAUTIFUL MAIDEN, WHITE STAR ON YOUR FOREHEAD
[illegible]
GRADUALLY THE EMOTION OVERTOOK HER FACE
DAUGHTER OF NEPTUNE I'M CRYING OUT TO YOU
CHILDREN OF NEPTUNE WE SEE YOU
DAUGHTER OF NEPTUNE I'M CRYING OUT TO YOU
WE SEE YOU
[illegible]
UNSURE PEOPLE WITH UNCLEAR IMAGES
HAVE ABOUT FINISHED THEIR STAY
A NEW WAVE OF INSTINCT
IS ABOUT TO CARRY THEM THE WAY

[illegible]

WHAT'S DONE, WHAT'S DONE IS DONE
IN A PARTING OF THE WAYS
WE ONLY SHARE HALF THE STORY
BEFORE WE BOTH TURN AWAY
YOU CAN NEVER PUT ME DOWN
WHAT'S RIGHT, WHAT'S RIGHT OR WRONG
IN THE SCHEME OF THINGS
MINNOWS IN THE STREAM
ARE PROTECTED FROM THE RAIN
YOU CAN NEVER PUT ME DOWN
I'M THE SAME PERSON NOW THAT I'VE ALWAYS BEEN
AAH...
UNUSUAL FROM THE BEGINNING
SUMMER'S BREEZE IN THE FALL
SOMETHING'S TELLING YOU
CAREFUL NOT TO SLIP AND FALL
YOU CAN NEVER PUT ME DOWN
I'M THE SAME PERSON NOW THAT I'VE ALWAYS BEEN
AAH...
TURN YOUR FACE TO IT
WHAT'S DONE IS DONE

BAYETÉ — KEYBOARDS, SYNTHESIZERS & LEAD VOCALS, **PAT THRALL** — GUITAR, **JEROME RIMSON** — BASS, **GLENN SYMMONDS** — DRUMS
PRODUCED BY **MICHAEL LLOYD**
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ROAD MANAGER: **COLIN BURNS**
THANKS TO: **ALLEN LENARD, LANCE GRODE, BERNIE GUDVI**

Manufactured and Distributed by Island Records Inc., 7720 Sunset Boulevard, Los Angeles, California 90046 Printed in U.S.A.

LET'S MAKE MUSIC

SONGS OF JOHN R. BECKETT PERFORMED BY THE TRANSAMERICA CHORUS

Transamerica

PLUS THE TRANSAMERICA COMMERCIAL AND BEST OF BROADWAY MEDLEY

This record celebrates a number of firsts. It is the first recording of songs by John R. Beckett, chairman of Transamerica Corporation. His highly personal, tender love songs, originally published as vocal solos, were arranged for the Transamerica Chorus especially for this recording. It also marks the recording debut of the Transamerica Chorus, a 30-member ensemble made up of employees of Bay Area Transamerica companies, including corporate headquarters staff members. Finally, it contains the first choral recording of the theme music for Transamerica's 1981 advertising campaign, as arranged for the Transamerica Chorus.

Jack Beckett, of course, is best known for his accomplishments as Transamerica's chief executive officer. Since 1960, when he joined the corporation as president, Transamerica has achieved its present status as a major American corporation. But Jack Beckett is also a musician of considerable talent—in fact, one of his earliest jobs, during his undergraduate days at Stanford, was playing in a dance band. He plays both piano and organ, and has written songs for a number of years.

The Transamerica Chorus recently celebrated its fourth anniversary. Rehearsing completely on their own time, chorus members have come together to form a polished performing ensemble. They have sung at Disneyland, at Occidental Center in Los Angeles and in the Transamerica Redwood Park, as well as doing special concerts for Bay Area hospitals and convalescent homes. The director of the Transamerica Chorus, Phyllis Smith, studied music at Lewis & Clark College in Portland, Oregon. She works in the corporation's administration department, while David Thomas, the group's accompanist, is Transamerica's director of accounting.

Producer for the recording session was Samuel Hall, of Play It Again, Sam, who also arranged and conducted four of the selections.

December 1980

SIDE ONE

1. **LOVE IS OUR AFFAIR**
   Music and Lyrics by John R. Beckett
   Arranged by Samuel Hall
2. **SIMPLE SONG**
   Music and Lyrics by John R. Beckett
   Arranged by William Simon
3. **FANTASY**
   Music and Lyrics by John R. Beckett
   Arranged by Samuel Hall
4. **ENCHANTMENT**
   Music and Lyrics by John R. Beckett
   Arranged by Samuel Hall
5. **TRANSAMERICA COMMERCIAL**
   Music and Lyrics by Piece of Cake
   Arrangement and Additional Lyrics by Samuel Hall
   Drummer: Tyler Mack
   Soloists: Greg Hicks, Beth Hesselmeyer,
   Fred Franklin and Janet Townsend

SIDE TWO

BEST OF BROADWAY MEDLEY
Linking Musical Material by Werner Jepson

THE MUSIC MAN
Seventy-Six Trombones
Goodnight, My Someone
Pick a Little, Talk a Little and Goodnight, Ladies
Trouble
  Soloist: Fred Franklin
'Til There Was You
  Soloist: Maria Heynen
The Wells Fargo Wagon
Music and Lyrics by Meredith Wilson

SOUTH PACIFIC
A Wonderful Guy
There Is Nothin' Like a Dame
Younger Than Springtime
  Soloist: Greg Hicks
This Nearly Was Mine
  Soloist: Tim Teeter
Some Enchanted Evening
  Soloist: Tim Teeter
Music by Richard Rodgers
Lyrics by Oscar Hammerstein II

WEST SIDE STORY
America
Maria
  Soloist: Greg Hicks
I Feel Pretty
  Soloist: Lynne Laidlaw
Something's Coming
  Soloist: Fred Franklin
The Quintet
  Soloist: Maria Heynen
Music by Leonard Bernstein
Lyrics by Stephen Sondheim

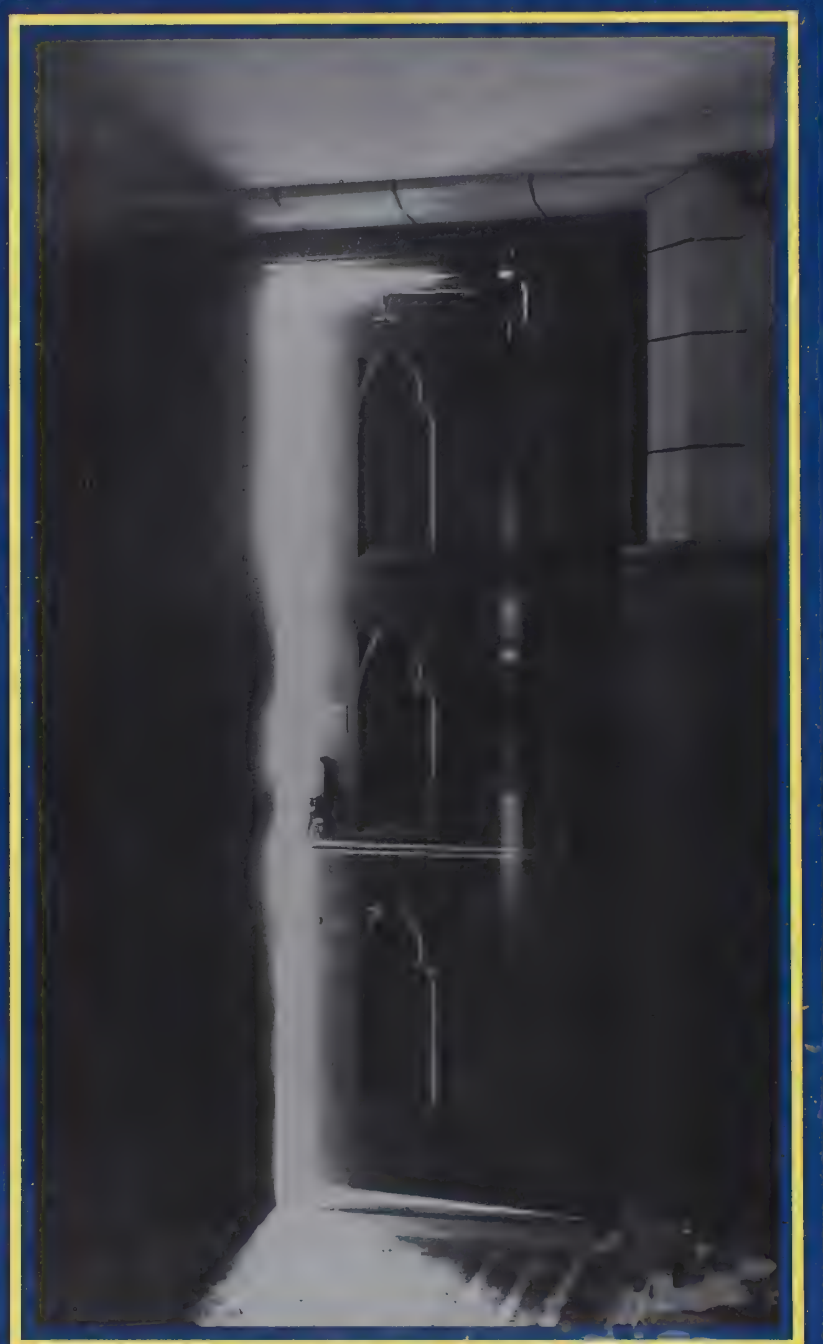
Chorus Members: Edith Aguinaldo, Joe Brumbaugh, Rosemary Byrne, Juliet Celis, Steve Cochran, Brian Duckworth, Fred Franklin, Linda Gary, Phil Harris, Maria Heynen, Beth Hesselmeyer, Greg Hicks, Sheron Johnson, Lynne Laidlaw, Lynn Malkin, Frank Moore, Geri Moore, Mae Pape, Caroline Schmidt, Baheejah Shakir, Nina Stinstrom, Tim Teeter, Fely Tom, Janet Townsend, Evelyn Wagerman, Gerry Winkler

Director: Phyllis Smith

Accompanist: David Thomas

Transamerica

LIFELINE



OPEN THE DOOR

LIFELINE

SIDE 1
The Door
Your Love Broke Through
Lord, I'm A Vessel
Mary
Bear The Burden
Fellow Man
The Lord Bless You And Keep You

Open The Door

It means many things.

To those who are discovering God, it is the key to a new life, a response to Christ's words; "Behold I stand at the door and knock; if anyone hears my voice and opens the door, I will come in to him, and I will dine with him, and he with me." Even if we have been Christ's for some time, we all have doors that need to be opened by God's forgiveness, his guiding, his teaching, his love, and his discipline.

As the body of Christ, we need to make sure that those church doors between us and the **world** are open, allowing us to go in and out freely. Free to come together, to be strengthened and taught, and to begin our worship of God. Free to go out, to finish our worship in the world. To provide love where it is lacking, a real caring for our fellow man—perhaps in the form of material goods, or a friendship, or a sharing of good news. Yet we can only do this because we know that our God goes with us out into the world. We must not forget to bring our faith outside the walls. As the song says, "Let's get the church out of the church."

This is the second of our recordings that were made possible by the support and direction of Lutheran Youth Encounter. For the chance to do the recordings and to be involved in their team ministry, we sincerely thank them for their many efforts. We would especially like to thank those others who have supported us: our parents and families, our old friends and those we have met along the way, the people who write the music, and those who helped record it. You know who you are. Thanks, we love you.

SIDE 2
The Church's One Foundation/Out Of The Church
Come Thou Long Expected Jesus
Love's In Need Of Love Today
Never Give You Up
Stay With Me
Heavenward

Produced by: Steven Gamble/Edify Productions, Inc.; **Recorded at:** Edify Studio, Minneapolis, MN; **Engineer:** Thomas Snyder; **Vocals:** Brian Hildebrand, Tom Hoegel, Norita Johnson, Rhonda Johnson; **Guitar:** Brian Hildebrand; **Bass Guitar:** Tom Hoegel; **Piano:** Norita Johnson, Brian Hildebrand, Tom Hoegel; **Mandolin:** Brian Hildebrand; **String Ensemble Synthesizer:** Norita Johnson, Rhonda Johnson; **Recorders:** Norita Johnson, Brian Hildebrand, Tom Hoegel; **Drums and Percussion:** Kurt Werner; **Cover Design:** Jim Woodruff and Barsuhn Design; **Cover Photo:** Brian Hildebrand.

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4p-5p

SHOW: THE SPIRIT OF SUMMER SHOW # One

AIRDATES: May 23, 24 & 25 1986 HOUR: One

A

SEGMENT: One TIME: 15:26

NETWORK BILLBOARD: Sun Country/M & M Mars Snickers

MUSIC:
Good Day Sunshine-The Beatles
Palisades Park-Freddy Cannon
Sail On-Commodores
Mother's Talk-Tears For Fears

Library Records marked (A)

NETWORK POSITION: Sun Country/M&M Mars Snickers/J.C.Penney :30/:30/:30 1:30
OUTCUE TO STN POS: "...we got American style."
STATION POSITION: Fuji :30 / Midway Explore :30 :60

SEGMENT: Two TIME: 8:22

MUSIC:
Sealed With A Kiss-Brian Hyland
Fun, Fun, Fun-Beach Boys
Girl Watcher-O'Kaysions

NETWORK POSITION: Delco Electronics/Procter & Gamble :60/:30 1:30
OUTCUE TO STN POS: "...you travel well."
STATION POSITION: White Mtn Cooler :60

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B

SEGMENT: Three TIME: 7:58

MUSIC: SPOTLIGHT: Survivor

NETWORK POSITION: Sun Country/J.C.Penney/M&M Mars Snickers :30/:30/:30 1:30
OUTCUE TO STN POS: "...Snickers really satisfies."
STATION POSITION: Maker ABC Not from Sun Co Michelob :30 / Choice Mag :30 :60

SEGMENT: Four TIME: 12:48

MUSIC:
In The Summertime-Mungo Jerry
Sunshine Superman-Donovan
A View To A Kill-Duran Duran

NETWORK POSITION: Sears #093/M&M Mars Snickers/Sun Country :30/:30/:30 1:30
OUTCUE TO STN POS: "...Canandaigua, New York."
STATION POSITION: Beef (NET) :30 / Stove Thomas (NET) :30 :60

SEGMENT: Five TIME: 5:28

MUSIC: We Are The World-U.S.A. For Africa

NETWORK CLOSE BILLBOARD: _____

OUTCUE TO STN ID: Spirit Of Summer Theme

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CBS RADIO

51 WEST 52 STREET NEW YORK, NEW YORK 10019

SHOW: THE SPIRIT OF SUMMER SHOW # One

AIRDATES: May 23, 24 & 25 1986 HOUR: Two

SEGMENT: One TIME: 12:25

NETWORK BILLBOARD: Delco-"Sponsored by Delco Electronics"

MUSIC: Nice To Be With You-Gallery
One Fine Day-Chiffons
Pipeline-Chantays
The Other Woman-Ray Parker Jr.

NETWORK POSITION: Sun Country/J.C.Penney/M&M Mars Snickers :30/:30/:30 1:30
OUTCUE TO STN POS: "...Snickers really satisfies."
STATION POSITION: → L.O.F. :30 / Seiko (NET) :30 → :60

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SEGMENT: Two TIME: 11:14

MUSIC: Saturday In The Park-Chicago
Freeway Of Love-Aretha Franklin
New York's A Lovely Town-Tradewinds

NETWORK POSITION: Sun Country/J.C.Penney/M&M Mars Snickers :30/:30/:30 1:30
OUTCUE TO STN POS: "...Snickers really satisfies."
STATION POSITION: — Stroh's Beer :60 — :60

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SEGMENT: Three TIME: 11:38

MUSIC: SPOTLIGHT: Jan & Dean
Bad Boy-Miami Sound Machine

NETWORK POSITION: Sun Country/M&M Mars Snickers/ Sears :30/:30/:30 1:30
OUTCUE TO STN POS: "...more for your life at Sears."
STATION POSITION: → Rum Hwy AT&T spots - Coppertone :60 / GM Pontiac :60 — :60

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SEGMENT: Four TIME: 9:45

MUSIC: Here Comes the Sun-Richie Havens
Sunny-Bobby Hebb
For Your Eyes Only-Sheena Easton

NETWORK POSITION: M&M Mars Snickers/Sun Country/ J.C.Penney 1:30
OUTCUE TO STN POS: "...we got American Style."
STATION POSITION: — Coors Dual :60 :60

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SEGMENT: Five TIME: 4:30

MUSIC: Time-Culture Club

NETWORK CLOSE BILLBOARD: _____

OUTCUE TO STN ID: Spirit Of Summer Theme

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CBS RADIO
51 WEST 52 STREET NEW YORK, NEW YORK 10019

SHOW: THE SPIRIT OF SUMMER SHOW # One

AIRDATES: May 23, 24 & 25 1986 HOUR: Three

SEGMENT: One TIME: 13:20

NETWORK BILLBOARD: _____

MUSIC: Heat of The Moment-Asia
Don't Let The Sun Catch You Crying-Gerry & The Pacemakers
Sunset Grill-Don Henley

NETWORK POSITION: Chas. Ritz/Sun Country/J.C. Penney :30/:30/:30 1:30
OUTCUE TO STN POS: "...we got American Style."
STATION POSITION: — [illegible] — :60

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SEGMENT: Two TIME: 10:40

MUSIC: See You In September-The Happenings
Maybellene-Chuck Berry
Would I Lie To You-Eurythmics

NETWORK POSITION: Delco Electronics/Procter & Gamble :60/:30 1:30
OUTCUE TO STN POS: "..you travel well."
STATION POSITION: — [illegible] — :60

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SEGMENT: Three TIME: 8:25

MUSIC: SPOTLIGHT: Billy Ocean
West End Girls-Pet Shop Boys

NETWORK POSITION: Sun Country/M&M Mars Snickers/J.C. Penney :30/:30/:30 1:30
OUTCUE TO STN POS: "...we got American style."
STATION POSITION: [illegible] :60

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SEGMENT: Four TIME: 10:56

MUSIC: Sunshine-Jonathan Edwards
Aquarius-Fifth Dimension
Against All Odds-Phil Collins

NETWORK POSITION: M&M Mars Snickers/Sun Country/J.C. Penneys :30/:30/:30 1:30
OUTCUE TO STN POS: "...we got American style."
STATION POSITION: [illegible] :60

==========

SEGMENT: Five TIME: 6:09

MUSIC: Borderline-Madonna

NETWORK CLOSE BILLBOARD: Sun Country/J.C.Penney

OUTCUE TO STN ID: Spirit Of Summer Jingle

==========

PROMOS (2) :30 seconds each

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CBS RADIO
51 WEST 52 STREET NEW YORK, NEW YORK 10019

Thank you for THE SPIRIT OF SUMMER clearance commitment.

Should you have any questions or need assistance concerning THE SPIRIT OF SUMMER, please don't hesitate to call!

New York

Jamie Curtis 212-975-7316

Los Angeles

Steve Epstein 213-460-3547

Again, thank you for your clearance commitment and for helping to make THE SPIRIT OF SUMMER another CBS RADIORADIO success story.

David West
Vice President
Affiliate Relations
CBS RADIORADIO

THE TIME IS NOW
with
THE ECHOES OF CALVARY
38934

THE TIME IS NOW

With

The Echoes of Calvary

An album by a college ensemble is not unusual. In fact there are a multitude of "custom" recordings being produced every year which are circulated beyond a small circle of friends and acquaintances. Few ever gain any wide distribution.

This is a record that deserves wide distribution. It has life, vitality, and message. It has songs that have a contemporary sound mingled with music based on the solid heritage of the church. It has a blend of voices that appeals, and these voices are complemented by a youthful group of instrumentalists.

The discriminating listener will detect a few places which have something less than professional perfection. This weakness is more than made up for in the power of the message which comes through the hearts of these young men and women that know and love God and project a deep desire for others of their generation to know Him too. This is the strength of this album. This is why you will enjoy it, and why you will urge others to have one too.

The Echoes of Calvary have wide experience in singing this gospel message. They have traveled extensively singing in churches and schools and this record is their second recording effort. Their choice of music is all appealing, but you will find several of the arrangements done with the orchestral background particularly listenable, such as "In the Garden of My Heart" and "Yesterday." There is a good variety of ensemble selections a cappella and with piano accompaniment which complement the orchestral numbers, and the duets and solo selections will keep you an interested listener from first to last. Good listening!

PERSONNEL:

Jerry Breeze, Bass
Diane Haglin, Alto
Judy Chiappetta, Sec. Sop.
David Mehlhaff, Tenor
Margaret Zehnder, First Sop.
Elizabeth Tucker, Pianist
Donald Hopper, Orch.
Gilbert Haglin, Voice Inst.
George Pearson, Backliner notes

From Calvary Bible College, Kansas City, Mo.

Our thanks to those who gave of their time, talent, and efforts to make this recording possible.

The Echoes of Calvary are deeply indebted to all who willingly and freely provided the orchestration.

Signed,

The Echoes of Calvary

SIDE ONE

1. THE TIME IS NOW
2. GOIN TO BUILD MY LIFE
3. DEEP DOWN IN MY HEART
4. THE GARDEN OF MY HEART
5. HE'LL NEVER LET YOU FALL
6. HE'S GOT THE WHOLE WORLD IN HIS HANDS
7. YESTERDAY, TODAY, AND TOMMORROW
8. IT'S ABOUT TIME

SIDE TWO

1. THE WAY, THE TRUTH, THE LIFE
2. I'LL TRUST AND NEVER BE AFRAID
3. MY FRIEND AND I
4. SURELY HE HATH BORN OUR GRIEFS
5. GOD IS SO WONDERFUL
6. LET THE WHOLE WORLD KNOW
7. TELL THE GOOD NEWS

Recording Consultation and Services By:
Cavern Sound Corp.
16400 E. Truman Rd.
Independence, Mo. 64050

38934

STEREO

Jack Yianitsas

Reveals

THE POWER WITHIN YOU

As a Motivation Specialist, he is dedicated to the purpose of stimulating the desire in all persons to achieve their full potential, no matter what their goals are. He works in the area of attitude development daily with individuals in every walk of life, on every level of business, industry and the many formal professions.

He has appeared on the same program with such celebrities as Victor Borge, Ralph Nader, Al Capp, Lowell Thomas, H. Ross Perot and Art Linkletter.

SIDE 1

Band #1 — THE GREATEST UNEXPLORED PLANET
Band #2 — THE EQUAL OPPORTUNITY TO BECOME UNEQUAL
Band #3 — MEET YOUR OTHER SELF
Band #4 — THE SUCCESS OF FAILURE

SIDE 2

Band #1 — THE PERSON YOU WILL NEVER LEAVE
Band #2 — A REASON TO SUCCEED (The Football Story)
Band #3 — WHAT DO YOU BELIEVE?

Jack Yianitsas *Reveals* The Power Within You

"THE POWER WITHIN YOU," as presented by **Jack Yianitsas** is an inspirational classic that has been praised by virtually every type of audience. Relating many true experiences to punctuate his words of wisdom, he tells you why the human mind is the greatest yet unexplored planet in the universe. He introduces you to "your other self . . . another self that lies dormant in most of us all our lives; the other self that can meet and conquer fear, doubt, despair, disappointment and frustration: all cripplers of success, happiness and peace of mind." He shows how to acquire the guilt-free inner peace and personal confidence that keeps us invulnerable to future failure and disappointment. He unmasks and discusses openly the symptoms produced by prolonged stress and strain: panic, anxiety, depression. Every word he speaks is authenticated with factual information based on personal experience. He reminds his audience that "you are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hope, as old as your despair." People in every walk of life declare that words from **Jack Yianitsas** inspire and motivate a new sense of well-being. We all get in a rut now and then; but having an expert such as **Jack Yianitsas** point out our untapped potential and latent strengths, is inspiring indeed. As a specialist in Human Resources and a practical developer of people, you can be assured that **Jack Yianitsas** will speak to a part of you that no one else has ever spoken to before.

"He is an irresistible kind of speaker, not only because he is a professional, but also because he means every word he speaks."

Actor, HAL HOLBROOK

"Congratulations for the superb degree of motivation and inspiration that you provided the National Football League Player's Association during our last meeting in Chicago." . . . . "I had to see it to believe that anyone could hold the attention of an audience of professional football players as you did" . . . . "The impact of your contribution has brought forth the request for a repeat performance at our NFL–AFL players meeting in New Orleans."

TOM VANCE
Public Relations Director
National Football League Players Association

"Your inspiring talk to the Dallas Advertising League last Tuesday has been a highlight of our program year" . . . . "It is very rare for us to have a speaker who can bring to our membership a message asking for action, and who can instill the will to respond to that message as you did Tuesday."

JOHN RECTOR
Advertising Director
The Dallas Morning News

"There just aren't enough words in the English language, or any other for that matter, to describe the eloquence, warmth, sincerity, and talent of Jack Yianitsas, guest speaker of the Houston Apartment Association's monthly dinner meeting. Proof positive of the effect this man had on the large crowd in attendance was the spontaneous standing ovation they gave him after his talk."

FREDDIE CONBOY SAWYER
The Houston Post

. . . . "You had a most impressive impact on our group as was evidenced by the positive and emotional feedback", ... "I've seen you twice, and on both Occasions before two totally different types of groups your presentation was inspiring, moving, unique and beneficial to all in attendance."

GEORGE W. OTT
Peat, Marwick, Mitchell & Company

"In the ten years I have worked with this agency in the fields of education and motivation, I have not heard a more effective, more meaningful, or more memorable address" . . . . "you held the group in rapt attention" . . . . "I am sure each man left feeling as I did, that he had gained a new perspective on his life." "You really turned us on" . . . . "all will remember your vital message for years to come."

EUGENE E. HORTON, Chief
Manned Flight Awareness Office
National Aeronautics And Space Administration
Houston, Texas

"Your Motivation Presentation gave us a new perspective in motivating ourselves and others." . . . .

N. R. HINES, Marketing Manager,
Westinghouse Electric Corporation

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Recorded at GOLDBAND STUDIOS, Lake Charles, Louisiana

VISHUNZ

HOT©

First giving thanks to the Almighty Creator for watching over me through the rough and tough years. Next would have to be my ever loving Parents "Charles and Mary Ashton" who started out by telling me (turn that noise down Boy, we're trying to watch "B.B. King" on T.V.). Now, they give me all the support I'll ever need, and I love them so much for that. Next would be my partner in crime, the guy who never stops dreaming, which I thank God again and again for letting our paths cross one another. (I'm talking about you Renaldo)Then there's "The Hall Sisters" 3 beautiful ladies that added the right Umph we were looking for. Oh yeah, can't forget you Jim with your masterful wizardry on the mix. Do me a favor Jim, don't ever switch to selling pizzas, cause we need you in the mix (Personal Joke), and Al "Million Fingers" White for those electrifying riffs. (Thanks a million) and last but not least, the first lady of yours truly. It's so many things I have to thank you for, I don't know where to start. I know it's been hell having to put up with me over the years, but I've got to tell you you're just what the Doctor ordered, and I love ya the most for that Mina.

Special thanks to Peaches, Jaquan, and Trina just for being here. (Future Players)

Sweet "P"
(The Player)

Side V1 **"That's Life"**
Side V2 **"Get Up And Dance"**

VISHUNZ

Sweet "P" Ashton: *Lead and background vocals, bass guitar and drum programming*
R. Johnson: *Background vocals, Yamaha electric piano, Oberheim synthesizer, Akai sampler and drum programming*

Additional Musicians:

Al "Million Fingers" White: *Lead and rhythm guitar*
"The Hall Sisters" Jennifer "Bunny" Hall, Lolitha "Harvey" Hall and Patricia "Pat" Hall: Background Vocals

Recorded at: *Cue Recording, Falls Church, VA.*
Engineered and mixed by: *Jim "The Wiz" Ebert*
Photography by: *Suna Lee*

Composed, Arranged and Produced by: P. Ashton and R. Johnson for Player Productions and Outside Records
Published by: P's Sweet Music and Odlaner Music ASCAP
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VISHUNZ
P.O. Box 4187 Arlington, VA., 22204

Love and thanks to E.A. for the support, confidence and energy.

Renaldo

World Records
WRA1-371
Printed and Made in Canada

Truth
people records / stereo

Truth is....Love..Beauty..Honesty....

PLP 5002

COMPATIBLE STEREO This record can be played in either stereo or mono.

SIDE ONE:
1. Have You Forgotten* 3:05
2. Being Farmed* 3:21
3. Anybody Here Know How to Pray* ** 3:53
4. Wise Old Fool* 3:23
5. Let It Out, Let It In*** 2:45
6. Far Out* 2:52

SIDE TWO:
1. Walk A Mile In My Shoes** 3:45
2. Thoughts* 3:35
3. New York** 2:50
4. Contributin'* 3:15
5. Lizzie* 2:51
6. Talk* 2:48

PRODUCER: *Mickey Stevenson, **Clarence Paul, ***Leon Ware
PUBLISHER: People Music-BMI except "Walk A Mile In My Shoes" Lowery Music-BMI
ARRANGERS: Dave Blumberg & Mickey Stevenson
ENGINEER: Jim Saunders
STUDIO: Master Recording Studio, 8350 Wilshire Blvd., Beverly Hills, California
JACKET DESIGN: Bob Wierschem
PHOTOGRAPHY: Larry Bartone

6430 SUNSET BOULEVARD
HOLLYWOOD CALIFORNIA 90028

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PRINTED IN U.S.A.

To all my young brothers and sisters. with love.

We want the chance to cherish you
and as drug abuse reaches for you younger and younger
we are afraid we will lose the chance
to awaken you
to all the beauty and strength inside you
opportunities ahead of you
and the love that surrounds you.

We want to cherish you...to awaken you...
So you may design your future as you want it to be...

Marian Armand
Constance Badger
Lem Barney
H. B. Barnum
Lerone Bennett, Jr.
Vida Blue
Earl Burnett
Harold Celestine
Dr. James Cheek
Martha Davis
Ruby Dee
Sonnie Dunnigan
Redd Foxx
Gamble & Huff
Lou Gossett
Sister Elizabeth Harris
Dr. William Harvey
Heshimu
George Hicks
Integrity House
Vernon E. Jordan
David Kent
B. B. King
Dr. Jesse McDade
Elaine McGee
Ernest Duke McNeil
Larry McKinley
Joan Murray
Freda Payne
Phoenix House
Reba Poole
Dr. Frank Raiford
Al Reed
Julia Richmond High School
Smokey Robinson
Leonard R. Scott
Billy Taylor
Jock Taylor
Clarence Williams III
Flip Wilson
Nancy Wilson
Matthew Wright

Interviews for Radio Broadcast

This album contains a series of 5-minute interviews with leading public figures discussing the drug abuse problem. Interviews can be used at any time during your program day.

This series of 5 minute-drug-prevention-radio programs is more than just another "drug message." "To All My Young Brothers And Sisters With Love" is a package of forty interviews with a wide variety of exciting people. Athletes, celebrities authorities and concerned people make up the series directed to minority group youngsters.

The interviews were selected and produced by Bonnie Schwartz as part of a Zebra team traveling cross-country. Some of the most interesting programs were spontaneously taped with local community members in locations that varied from the back of a crowded schoolroom in Omaha to the back of a moving taxi on a rainy day in New Orleans.

The result of all this? Programming which is unconventional, enjoyable, informative and of interest to every member of your audience.

For further information contact:

National Clearinghouse For Drug Abuse Information

Box 1909 • Rockville, Maryland 20850

Conceived and Produced by Zebra Associates, Inc

Billy Taylor's "I Wish I Knew How It Would Feel To Be Free" courtesy of Duane Music, Inc

Q.Q. Dance

RECORDLAND
P.V.P. Bs.
OFERTA
Bs.

SELLO DE GARANTIA SONOGRAFICA

LADO A

TOY BOY(Muchachos Juguete) – SINITTA*
ANIMAL HOUSE (Casa Animal) – D.J. SYSTEM
LET'S START THE DANCE (Comencemos el baile) – LOS MAYOS
4.3.2.1 – MICAELA
GET DOWN ON IT RAP (Pegate al rap) – N.Y. RAPPERS
BROWN SUGAR (Azúcar moscabada) – GIPSY & QUEEN

LADO B

BALLA, BALLA (Baila, Baila) – FRANCESCO NAPOLI*
LET'S DO IT (Vamos a hacerlo) – GANG ONE WILLY
GIVE ME LOVE (Dame amor) – SUZANNE
EL DIABLO – ANTONELLA
PUMP UP THE VOLUME (Sube el Volumen) M.A.R.R.S.*
BOYS (Muchachos) – SABRINA**

** Producido por: Claudio Ceccheto para Five Record
Productores Ejecutivos: Roberto Rossi - Matteo Bonsanto

Mezclado por: Alfredo Mena
Efectos Especiales: Bobby Smith.

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RADIO INTERNATIONAL, INC. 165 W 46 ST NEW YORK NY 10036

(212 302 1670)

ROCK OVER LONDON - PROGRAM #329

JULY 20, 1986

SIDE 1 OF 2 BEGINS:

:10 PROMO SPOT
:30 PROMO SPOT

ROCK OVER LONDON #329 BEGINS: TOTAL PROGRAM DURATION: 56' 47

GREG LAKE: "Hello, this is GREG LAKE..."

MUSIC:

THOMPSON TWINS: "NOTHING IN COMMON BUT LOVE" 3' 15

STEVE WINWOOD: "JUDGEMENT DAY" 3' 23

BLOW MONKEYS: "DON'T BE SCARED OF ME" 3' 16

NAUGHTY BITS DEPARTMENT:

OUT CUE FOR BREAK POINT #1:

PETER YOUNG: "...ROCK OVER LONDON."

- - - - - - - - - - -BREAK POINT #1 AT 13' 15" INTO SHOW- - - - :60 BUDWEISER
:30 GATORADE
:60 LEVIS JEANS

IN CUE AFTER BREAK POINT #1:

THE FIXX: "Hi, this is JAMIE..."

MUSIC:

THE FIXX: "CAN'T FINISH" 3' 00

INTERVIEW WITH VAN MORRISON:

MUSIC:

KIRSTY MacCOLL: "HE'S ON THE BEACH" 2' 55

OUT CUE FOR BREAK POINT #2:

PETER YOUNG: "...with me, PETER YOUNG."

- - - - - - - - - - -BREAK POINT #2 AT 27' 57" INTO SHOW- - - - :30 SNICKERS
:30 HAWAII PUNC

SIDE 1 OF 2 ENDS:

(continued)

ROCK OVER LONDON #329 CONTINUES:

SIDE 2 OF 2 BEGINS:

PETER YOUNG:	"This is PETER YOUNG..."	

MUSIC/ROCK REQUEST:

THE JAM:	"THAT'S ENTERTAINMENT"	3' 04

MELTING POT SEGMENT/WINNERS OF 'WILDEST DREAM' CONTEST:

OUT CUE FOR BREAK POINT #3:

PETER YOUNG:	"...stand by."	:60 LEVIS JEANS
- - - - - - - - - - -BREAK POINT #3 AT 5' 53" INTO SIDE 2- - - -		:30 GATORADE -
		:30 SNICKERS
		:60 BUDWEISER

IN CUE AFTER BREAK POINT #3:

JIM BROWN of UB40:	"(music)...Hello, I'm JIM..."	

MUSIC:

UB40:	"SING OUR OWN SONG"	3' 30
OWEN PAUL:	"MY FAVOURITE WASTE OF TIME"	2' 50
THE ART OF NOISE:	"PARANOIMIA"	3' 11
FURNITURE:	"BRILLIANT MIND"	3' 35
THE HOUSEMARTINS:	"HAPPY HOUR"	2' 17

SIDE 2 OF 2 ENDS:

PETER YOUNG:	"...cheerio from London."
BIG BEN CHIMES:	

* * * *

ROCK OVER LONDON LTD.
GLOBE THEATRE, SHAFTESBURY AVENUE, LONDON W1V 7HD.

TELEPHONE:
01-437 7122
01-437 2860

ROCK OVER LONDON - SHOW #329
AIRS JULY 20TH, 1986

Something new from the twosome kicks off this week's show...that's the **Thompson Twins**' song from the film 'Nothing In Common' which stars Jackie Gleason and Tom Hanks...

We've album tracks from **Steve Winwood** and **The Fixx** and the new release off the **Blow Monkeys**' 'Animal Magic' LP.

Paul Weller's original band, **The Jam** feature in the Rock Request and we received such a good response to our **Kirsty MacColl** request a couple of months back that we couldn't miss out on her latest record, 'He's On The Beach' which has a great summer sound.

This week we were granted a rare interview with **Van Morrison** who tells us how he feels about his early work with Them and also talks about his new album...

Then in the Melting Pot **Justin Hayward** reveals what his wildest dream is and we announce the winners of the contest...which only leaves the **Top 5**...and can **The Housemartins** make it three in a row?

ROCK OVER LONDON...

Directors: Steven A. Saltzman, Graham Dene
Registered in England, No. 1691055 Registered office: 10 Soho Square, London W1V 6EE

MII Broadcasting, Inc.
"THE RADIO COMPANY"
666 Fifth Avenue, New York, New York 10103 (212) 838-4450

August 9, 1983

IMPORTANT NOTICE

Dear Program Director:

CONCERNING THE ROCK QUIZ WEEKEND SPECIAL - THE POLICE - PRIZES - WEEKEND OF AUGUST 19-21, 1983

Enclosed please find your station's prizes for the ROCK QUIZ WEEKEND SPECIAL - THE POLICE. These are twenty (20) books entitled WALK ON GLASS. For these prizes, please have your DJ read the tag lines attached on the following page.

As you will notice, there is also a tag line for POLICE POSTERS on the attached page. Your station will be receiving ten (10) of these posters, but under separate cover. These should be given out to ten winners of your choice.

If there are any questions, please do not hesitate to contact us.

IMPORTANT: Please return affidavits as soon as possible.

Continued success with the ROCK QUIZ WEEKEND SPECIALS!

Best regards,

Joshua Feigenbaum

JF/pm
RQWS10
P+

MJI Broadcasting, Inc.
"THE RADIO COMPANY"
666 Fifth Avenue, 12th Flr., New York, NY 10103 (212) 838-4450

AFFIDAVIT

ROCK QUIZ WEEKEND SPECIAL
THE POLICE
August 20-21, 1983

This is to confirm that _____ (station)

in _____ (city), _____ (state)

ran the Miller and the U.S. Army commercials at

_____ (dates/times)

_____

_____

_____

as scheduled.

_____ (signature)

_____ (title)

_____ (date)

MJI Broadcasting, Inc
"THE RADIO COMPANY"
666 Fifth Avenue, New York, New York 10103 (212) 838-4450

ROCK QUIZ WEEKEND SPECIAL - THE POLICE

ANSWER KEY

1. STEWART COPELAND ID - (1 Answer)----Stewart Copeland

2. STING'S MOVIES - (2 Answers)--------ANY TWO of these movies:
   a) Quadrophenia
   b) Brimstone and Treacle
   c) Dune

3. POLICE INSTRUMENTALS - (1 Answer)---ANY ONE of these songs:
   a) "Masoko Tanga"
   b) "Regatta de Blanc"
   c) "Behind My Camel"

4. SQUEEZE - (1 Answer)----------Squeeze

5. SONG CHARACTERS - (2 Answers)-------ANY TWO of these songs:
   a) "Peanuts"
   b) "Omegaman"
   c) "Demolition Man"

6. ANDY SUMMER'S GROUPS - (2 Answers)--ANY TWO of these groups:
   a) Soft Machine
   b) (Eric Burdon &) The Animals
   c) Neil Sedaka

7. STEWART COPELAND OUTSIDE POLICE-----ANY ONE of these groups:
   (1 Answer)
   a) Renaissance
   b) Wishbone Ash
   c) Curved Air
   d) Klark Kent

8. SECRET POLICEMEN - (2 Answers)------ANY TWO of these artists:
   a) Phil Collins
   b) Pete Townshend
   c) Eric Clapton
   d) Jeff Beck

9. STING ID - (1 Answer)---------------Sting

10. "GHOST IN THE MACHINE" - (1 Answer)-"Ghost in the Machine"

11. "REGATTA DE BLANC" - (1 Answer)-----"Regatta de Blanc"

12. WORLDLY SONGS - (2 Answers)---------ANY TWO of these songs:
    a) "When the World is Running Down"
    b) "Spirits in the Material World"
    c) "One World (Not Three)"

ROCK QUIZ WEEKEND SPECIAL - THE POLICE
ANSWER KEY - PAGE 2

13. ANIMALS - (1 Answer)----------ANY ONE of these songs:
    a)"Walking in Your Footsteps"
    b)"Canary in a Coalmine"
    c)"Behind My Camel"

14. OUTSIDE MUSICIANS - (2 Answers)--ANY TWO of these musicians:
    a) Jean Roussel
    b) Robert Fripp
    c) Dave Edmunds

15. "SYNCHRONICITY" - (1 Answer)-----"Synchronicity"

16. ANDY SUMMERS - (1 Answer)--------Andy Summers

17. "OUTLANDOS D'AMOUR" - (1 Answer)-"Outlandos D'Amour"

18. WOMEN'S NAMES - (2 Answers)------ANY TWO of these songs:
    a)"Miss Gradenko"
    b)"Roxanne"
    c)"Be My Girl--Sally"(or just "Sally")

19. SOUNDTRACKS - (1 Answer)---------ANY ONE of these movies:
    a) Party Party
    b) Rumble Fish
    c) The Last American Virgin

20. "ZENYATTA MONDATTA" - (1 Answer)-"Zenyatta Mondatta"

Broadcasting, Inc.
"THE RADIO COMPANY"
666 Fifth Ave., 12th Flr., New York, NY 10103 (212) 838-4450

ROCK QUIZ WEEKEND SPECIAL

THE POLICE

CUE SHEET - August 20-21, 1983

1. STEWART COPELAND ID*

~~Start~~	~~00:00~~
~~Spot~~	~~00:16~~
~~Program~~	1:16
End	2:02

8/26 6pm

2. STING'S MOVIES*

~~Start~~	~~00:00~~
~~Spot~~	~~00:12~~
~~Program~~	1:12
End	2:07

8/26 7pm

3. POLICE INSTRUMENTALS*

~~Start~~	~~00:00~~
~~Spot~~	~~00:17~~
~~Program~~	1:17
End	1:59

8/26 8pm

4. SQUEEZE*

~~Start~~	~~00:00~~
~~Spot~~	~~00:19~~
~~Program~~	1:19
End	2:18

8/26 10pm

5. SONG CHARACTERS*

~~Start~~	~~00:00~~
~~Spot~~	~~00:21~~
~~Program~~	1:21
End	2:08

8/26 11pm

6. ANDY SUMMERS' GROUPS*

~~Start~~	~~00:00~~
~~Spot~~	00: 22
~~Program~~	1: 22
End	2: 33

8/27 1a

7. STEWART COPELAND OUTSIDE POLICE*

~~Start~~	~~00:00~~
~~Spot~~	~~00: 16~~
~~Program~~	1: 16
End	2 :28

8/27 6a

8. SECRET POLICEMAN*

~~Start~~	~~00:00~~
~~Spot~~	00:15
~~Program~~	1:15
End	2:29

8/27 8a

9. STING ID*

~~Start~~	~~00:00~~
~~Spot~~	~~00:15~~
~~Program~~	1:15
End	2:02

8/27 9a

10. "GHOST IN THE MACHINE" LP*

~~Start~~	~~00:00~~
~~Spot~~	~~00:12~~
~~Program~~	1:12
End	1:56

8/27 10a

PAGE ONE

* - These headings identify each separate ROCK QUIZ, but ARE NOT necessarily the answers. Please refer to the enclosed ANSWER KEY for the answers.

1 Broadcasting, Inc.

"THE RADIO COMPANY"

666 Fifth Ave., 12th Flr., New York, NY 10103 (212) 838-4450

ROCK QUIZ WEEKEND SPECIAL
THE POLICE

CUE SHEET - August 20-21, 1983

11. "REGATTA DE BLANC" LP*

8/27 12noon

~~Start~~	~~00:00~~
~~Spot~~	~~00: 16~~
~~Program~~	1: 16
End	2: 05

12. WORLDLY SONGS*

8/27 2p

~~Start~~	~~00:00~~
~~Spot~~	~~00: 24~~
~~Program~~	1: 24
End	2: 05

13. ANIMALS*

8/27 4p

~~Start~~	~~00:00~~
~~Spot~~	~~00:33~~
~~Program~~	~~1:33~~
End	2:14

14. OUTSIDE MUSICIANS*

8/27 5p

~~Start~~	~~00:00~~
~~Spot~~	~~00: 21~~
~~Program~~	1: 21
End	2: 29

15. "SYNCHRONICITY" LP*

8/27 6p

~~Start~~	~~00:00~~
~~Spot~~	~~00: 14~~
~~Program~~	1: 14
End	2: 00

16. ANDY SUMMERS ID*

8/28 10a

~~Start~~	~~00:00~~
~~Spot~~	~~00: 14~~
~~Program~~	1: 14
End	2: 14

17. "OUTLANDOS D'AMOUR" LP*

8/28 2p

~~Start~~	~~00:00~~
~~Spot~~	~~00: 17~~
~~Program~~	1: 17
End	2: 03

18. WOMEN'S NAMES*

8/28 3p

~~Start~~	~~00:00~~
~~Spot~~	~~00: 19~~
~~Program~~	1: 19
End	2: 11

19. SOUNDTRACKS*

8/28 5p

~~Start~~	~~00:00~~
~~Spot~~	~~00:18~~
~~Program~~	1:18
End	2:19

20. "ZENYATTA MONDATTA"*

8/28 6p

~~Start~~	~~00:00~~
~~Spot~~	~~00: 11~~
~~Program~~	1: 11
End	2: 00

PAGE TWO

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M. J. I. BROADCASTING, INC.

666 FIFTH AVENUE 11TH FLOOR

NEW YORK, N. Y. 10103

WESTWOOD ONE
RADIO NETWORKS

9540 Washington Boulevard • Culver City, California 90232-1985 • (213) 204-5000

IN CONCERT - *Faces (BBC)*

Show 87-16 for broadcast the week of August 17, 1987

Clock Time

Segment 1 - 10:52

Incue: "I'm Steve Downes..."
Billboard: Budweiser, Levi's
1 Commercial: :30 - Milky Way :30 - U.S. Army
Songs: "Miss Judy's Farm" "Too Bad"
2 Commercial: :30 - Levis 501's :30 - Budweiser
Outcue: "...more from The Faces."

LOCAL BREAK 3

Segment 2 - 13:49

Incue: Applause into "Enjoying yourselves..."
Songs: "That's All You Need"
"Stay With Me"
4 Commercials: :60 - Levi's Contest
Outcue: "...with the Faces, after this."

LOCAL BREAK 5

Segment 3 - 17:08

Incue: REO SPEEDWAGON TOUR UPDATE
Songs: "Memphis" "True Blue"
"Twistin' the Night Away"
6 Commercials: :60 - Budweiser :60 - Levi's Contest
:30 - Gillette / Right Guard
Outcue: "...BBC In Concert classic."

LOCAL BREAK 7

Segment 4 - 20:37

Incue: HEART TOUR UPDATE
Songs: "Discuss It" "Cut Across Shorty"
8 Commercial: :30 - Milky Way :30 - Levis 501's
:30 - U.S. Army
Outcue: "...we'll be right back."

LOCAL BREAK 9

Segment 5 - 14:30

Incue: Applause & stage noise into "Tonight is novelty night..."
Songs: "Bad & Ruin" "It's All Over Now"
10 Commercial: :30 - U.S. Army :60 - Levis Contest
:30 - Gillette / Right Guard
Outcue: "...BBC In Concert classic."

LOCAL BREAK 11

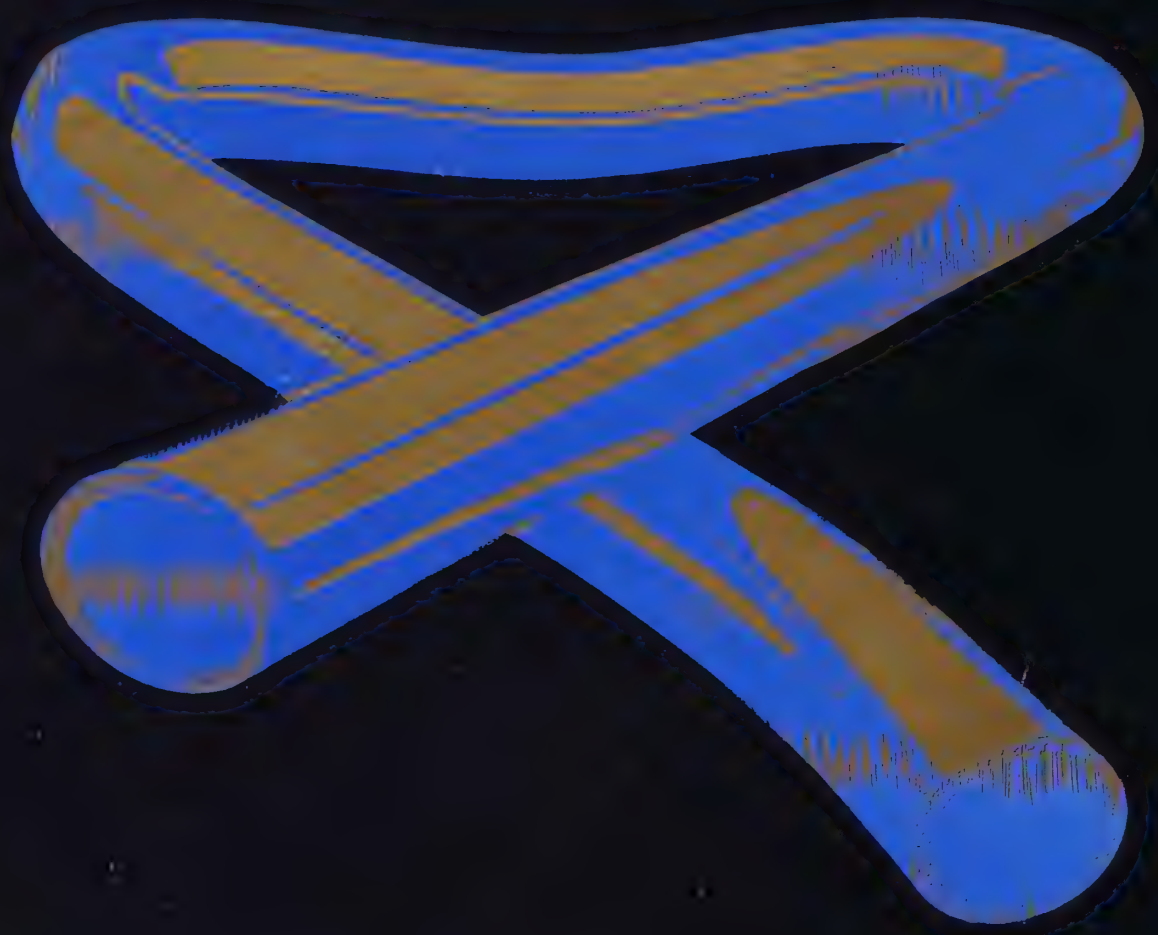
Segment 6 - 13:33

Incue: STARSHIP TOUR UPDATE
Songs: "Had Me A Real Good Time" "I'm Losing You"
Outcue: "...this is Steve Downes." & Applause out

TOTAL SEGMENT TIMES - 1:26:29 5 LOCAL BREAKS

*** THE PROMO IS THE LAST CUT ON SIDE 4 ***

J&B Orchestra



TUBULAR BELLS

016026 205218
MIX ★ 511

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Original Sound Recording
made by Discomagic

PRODUCED BY LARRY J.

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MADE IN ITALY

For An Endless Time
Quinn Coleman
KOKAUBEAM
RECORDS
Stereo
KR - 1001 A
Side 1
1 Destiny
2 It's My Hope
3 Where Love Is
4 Dearest Children
5 For An Endless Time
Produced by Denny Crockett and Quinn Coleman
KOKAUBEAM Records P.O. Box 7281 Salt Lake City, Utah

For An Endless Time
Quinn Coleman
KOKAUBEAM
RECORDS
Stereo
KR - 1001 B
Side 2
1 That We May Know
2. Follow His Way
3 Help Me Find My Way
4 Teach Me To Walk / A Child Is Love
5 There's Not Much Time Remaining
Produced by Denny Crockett and Quinn Coleman
KOKAUBEAM Records P.O. Box 7281 Salt Lake City, Utah

CULT SOUNDS

VOL II

A

33 R.P.M.

01. The Manson Family - Love's Death
02. The Family International - Cathy Don't Go
03. Zendik Farm Orgaztra - Madman
04. Church Universal and Triumphant - Preamble; Great Divine Rector's Call
05. Gabriel of Sedona's Bright & Morning Star Choir - Particle Harmonies
06. Otto Muehl - Jodler

Due to the unavailability of certain masters recordings, surface noise may be evident on certain tracks

Aberrant
RECORDS
CULT SOUNDS
VOL II
B
33 R.P.M.
01. The Lyman Family with Lisa Kindred - James Alley Blues
02. Aum Shinrikyo - Susume
03. Joe Pass - C.E.D.
04. Dr. Malachi Z. York - His Outer Feelings Expressed Musically
05. Unification Church - Song of The Victory
06. Unarius - Segment
Due to the unavailability of certain masters recordings,
surface noise may be evident on certain tracks

DYNAMITE RECORDS
$1.00

SJR 202 A
SIDE ONE
33 1/3 RPM

℗ 1988 GUSTO-N-SUPREME
MUSIC ASCAP

PRODUCED BY:-
N.J. BANKS SR.
N.J. BANKS JR.

"LISTEN TO MY TURBO"

(B. SMITH)

VOCAL 4:45

RAW DOPE POSSE

MR. SHOW JAZZ POSSE
IS IN EFFECT

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SLICE RECORDS

E-VETTE
MONEY

™

STEREO 33 1/3 RPM
Prod. by: F. Virtue
Recorded - Mixed
& Mastered at:
Virtue Studios

SR 912-A
℗ 1986 Mary Hill
Music (BMI)
J.C. Hill - Mix
Keyboards & Drums by:
R. Margolis

1. PLAY BOYS 5:08
(M. Walters, J.C. Hill, R. Margolis)

2. PLAY BOYS (RADIO VERSION) 3:58

FOR BOOKING ENGAGEMENTS:
(215) 747-5519

Dist by Slice Records P O Box 635 Narberth PA 19072

Capitol

MAORI MUSIC

(Recorded in Ohinemutu, N. Z.)

THE ROTORUA MAORI CHOIR

T-10074

SIDE 2
(T2-10074)

1. PUNEHUNEHU; KOTE NGAU PARA RAHI
2. ETE IWI KIA TOA; HURI MAI
3. NGARO NOA
4. HAERE MAI TE ARAWA ERERE TE KAAHU
5. MATANGI
6. HURI, HURI; HAERE ATU RA

LONG PLAYING

U.S. PAT. OFF. MARCAS REGISTRADAS

monitor

high fidelity recordings

BAYANIHAN

Philippine Dance Company

33⅓ RPM
MICROGROOVE

SIDE 1
MFS 322

1. a) BAHAY KUBO
   b) LULAY
   c) ILOCANA NASUDI
2. SINGKIL
3. POLKABAL
4. BANGIBANG FUNERAL DANCE
5. PANDANGGO SA ILAW

STEREO:DISC

For non-commercial use on phonographs in homes only. Manufacturer and original purchaser have agreed this record shall not be resold or used for any other purpose.

monitor

high fidelity recordings

BAYANIHAN

Philippine Dance Company

33⅓ RPM
MICROGROOVE

SIDE 2
MFS 322

1. MAGLALATIK
2. TAHING BAILA
3. JOTA MONCADENA
4. BONTOC WAR DANCE
5. PANDANGGO SA SAMBALILO
6. SULTANA
7. ITIK ITIK

STEREO:DISC

For non-commercial use on phonographs in homes only. Manufacturer and original purchaser have agreed this record shall not be resold or used for any other purpose.

PROMUS

LILIA VERA - Vol. 2

LPPS-20.123
CARA A
Producción Nacional
℗ 1976

STEREO
RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y PROPIETARIO DE LA OBRA REPRODUCIDA
H. en Venezuela

1. COPLAS - Folklore (D. en D.)
2. LA MARIPOSA
   (Eduardo Fuentes-María Rodriguez)
3. A LUIS MARIANO - (Rafael Salazar)
4. ARBOLITO SABANERO
   (Alberto Arvelo Torrealba-Simón Díaz)
5. LA COCOROBA - (Luis Mariano Rivera)
6. SIN TU MIRADA - (Otilio Galindez)

Productor Fonografico PROMUS

PROMUS

LILIA VERA - Vol. 2

LPPS-20.123
CARA B
Producción Nacional
Ⓟ 1976

STEREO
RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y PROPIETARIO DE LA OBRA REPRODUCIDA.
H. en Venezuela

1. EL PAUJI DE PIEDRA - Folklore (D. en D.)
2. YO NO CANTO POR CANTAR (Rafael Salazar)
3. ESA MORENA - (Rafael Salazar)
4. CLAVELITO COLORADO
   (Alberto Arvelo Torrealba-Simón Díaz)
5. PREGON DE LAS FLORES
   (Rafael Salazar)
6. EN SILENCIO - (Otilio Galindez)

Productor Fonografico PROMUS

angel

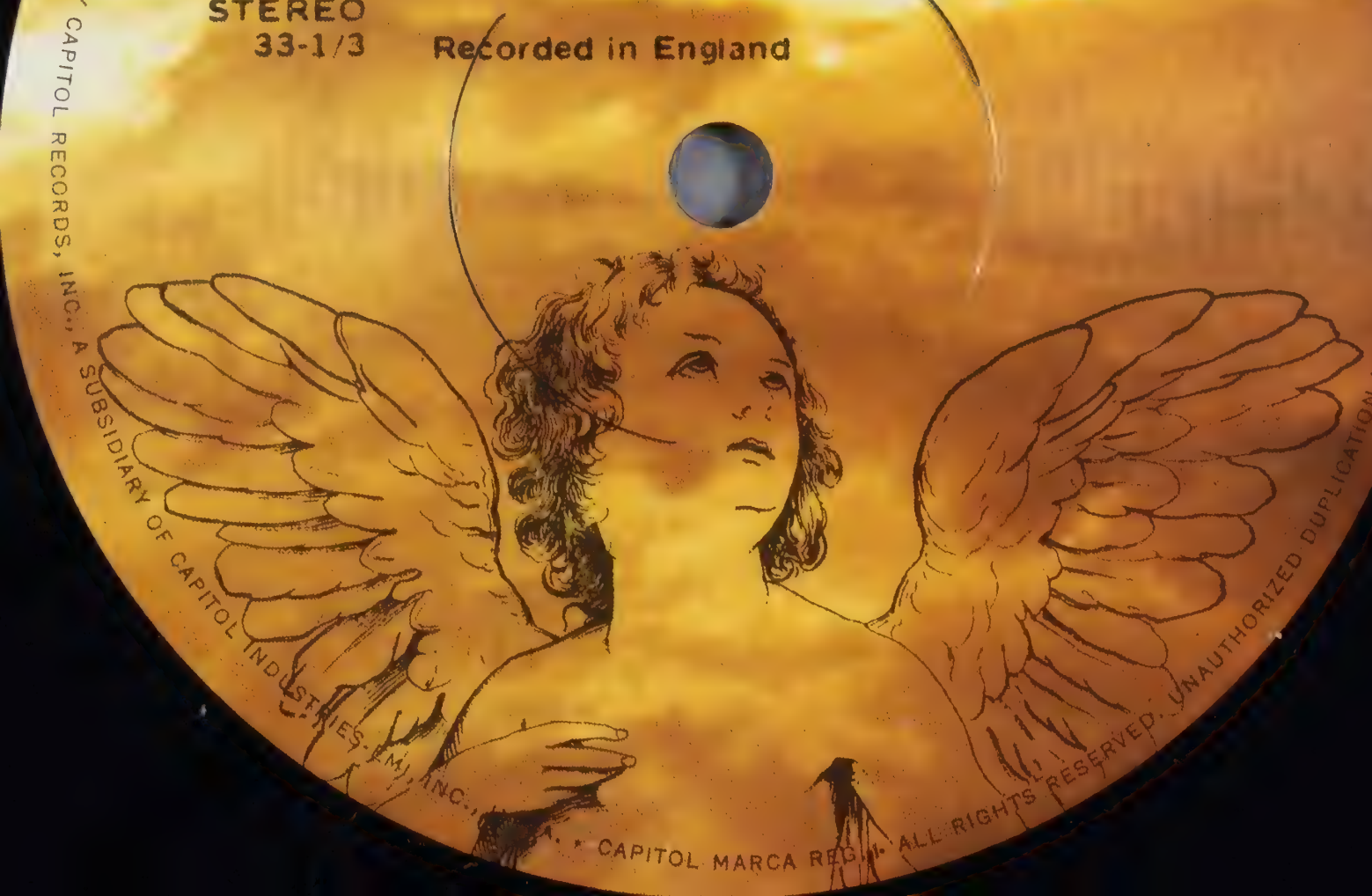
1

Haydn: Concerto in D, Op. 101
(cadenzas by Starker)

JANOS STARKER (cello)
PHILHARMONIA ORCHESTRA
CARLO MARIA GIULINI cond.

Recorded in England

S-1-35725
(YAX-273)
STEREO
33-1/3



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angel

2

Boccherini: Concerto in B flat
(cadenzas by Hutter)

JANOS STARKER (cello)
PHILHARMONIA ORCHESTRA
CARLO MARIA GIULINI cond.

Recorded in England

S 2-35725
(YAX-274)
STEREO
33-1/3

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"ASI CANTABAN LOS HERMANOS GOMEZ"

LOS HERMANOS GOMEZ

hecho en venezuela por el palacio de la música

PALACIO

LP-6054 MONO

1) POR LAS PUERTAS DE ORIENTE – *Canc. Serenata (A. Dorante)* – 2) LA REINA – *Danza Zuliana (D. en D.)* – 3) NOSTALGIAS – *Canc. Serenata (J. T. Santéliz)* – 4) PABLERA – *Canc. Criolla (Juan Ramón Barrios)* – 5) VERDE LUNA – *Instrumental (Vicente Gómez)* – 6) FUEGO, FUEGO – *Golpe (Tino Gómez)*

El importe pagado por este disco no autoriza su ejecución con fines de lucro

"ASI CANTABAN LOS HERMANOS GOMEZ"
LOS HERMANOS GOMEZ
hecho en venezuela por el palacio de la música
PALACIO
LP-6054
MONO
1) LLORANDO A SOLAS – Vals (Javier Meléndez) – 2) TEN PIEDAD – Guasa (Tino Carrasco) – 3) MERCEDES Canc. (Angel María Abarca) – 4) LAMENTO INCAICO – Instrumental (Hnos. Gómez) – 5) VECINITA – Bambuco Colombiano (Jesús Espítia) – 6) LOS AÑOS HAN PASADO – Vals (Pedro Franco)
el importe pagado por este disco no autoriza su ejecución con fines de lucro

QUE JE SURMONTE
Chancellor
FULL FIDELITY
THE FABULOUS FABIAN
CHLX-5005
Side 1
DISTRIBUTED BY
AM-PAR RECORD CORP.
33⅓ RPM
1. REMEMBER ME
(E. Marshall) (2:33)
2. AIN'T MISBEHAVIN'
(Fats Waller-H. Brooks-A. Razaf) (2:18)
3. GOTTA TELL SOMEBODY
(D. Pomus-M. Shuman) (2:11)
4. EVERYTHING IS JUST RIGHT
(R. Marcucci-P. DeAngeles) (2:10)
5. GIMME A LITTLE KISS
(W. Tuck-M. Pinkard-J. Smith) (2:58)
6. LEARNIN'
(R. Romano-B. Duke) (2:__)
TRADE MARKS REGISTERED • MARCAS REGISTRADAS • CHANCELLOR RECORDS INC. • PHILA. PA. — U.S.A.

QUE JE SURMONTE

Chancellor

FULL FIDELITY

THE FABULOUS FABIAN

CHLX-5005
Side 2

DISTRIBUTED BY
AM-PAR RECORD CORP.

33⅓ RPM

1. GONNA MAKE YOU MINE
(Gordon Galbraith) (2:09)
2. I'M SINCERE
(J. Ricci-D. R[illegible]-P. Damato) (2:22)
3. YOU'LL NEVER TAME ME
(D. Pomus-M. Shuman) (1:[illegible])
4. ANY OLE TIME
(R. Straight) (1:[illegible])
5. GIVE
(T[illegible]-[illegible]-M. Kalmanoff) (1:55)
6. YOU EXCITE ME
(R. Marcucci-F. DeAngelis) (2:06)

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RICKY TANNER
RIVER OF SONG

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SIDE ONE

STEREO

RIVER SONG (3:26)
A MAN'S GOTTA BE (2:28)
HOW COME? (2:31)
THE WELLS FARGO WAGON (1:54)
SOUND OF MUSIC MEDLEY: (5:22)
1—THE SOUND OF MUSIC
2—EDELWEISS
3—CLIMB EV'RY MOUNTAIN
WHERE IS LOVE? (2:06)

RICKY TANNER
RIVER OF SONG

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SIDE TWO

STEREO

HOW GREAT THOU ART (4:07)

CHILDREN'S MEDLEY: (5:04)

1—JESUS ONCE WAS A LITTLE CHILD

2—WHEN HE COMES AGAIN

3—I AM A CHILD OF GOD

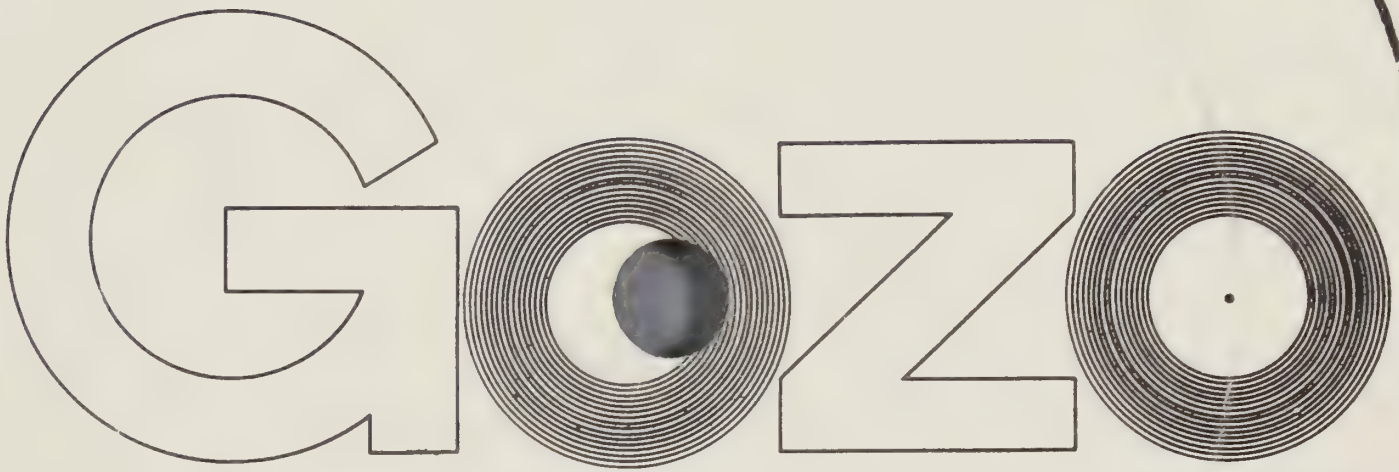
I WALKED TODAY WHERE JESUS WALKED (3:51)

YOU'LL NEVER WALK ALONE (3:00)

WHERE LOVE IS (2:51)

ORIGINAL GOLDEN OLDIES, VOL. 1

33⅓
R.P.M.
G-797



SIDE 1

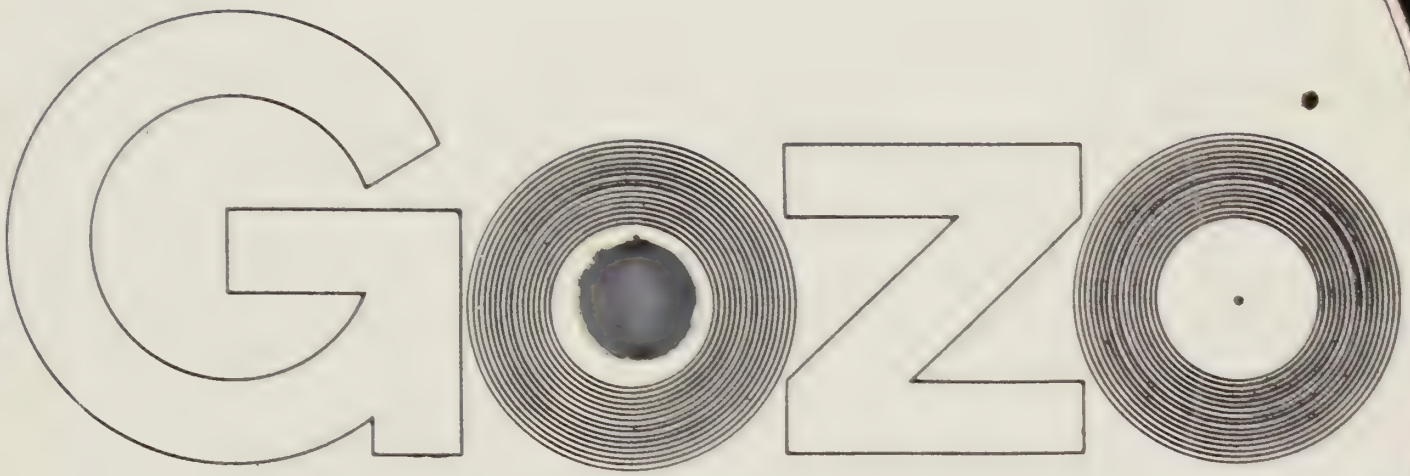
1. Till - The Angels
2. On Bandstand - Jimmy Soul
3. Church Bells May Ring - The Willows
4. Somewhere, Somewhere - The Nutmegs
5. Cindy - Teddy Van

(33-3305)

Printed in U.S.A.

ORIGINAL GOLDEN OLDIES, VOL. 11

33⅓
R.P.M.
G-797



SIDE 2

1. Come Go With Me - The Del Vikings
2. I Shot Mr. Lee - The Bobettes
3. Bablu's Wedding Day - The Eternals
4. Hey, Senorita - The Penguins
5. Florence - The Paragons

(33-3306)

Printed in U.S.A.

abc Records™

"PICTURES & RHYMES"
JIM WEATHERLY

SIDE A
STEREO

AB-982
(AB-982-A)

1. MISTY MISSISSIPPI MORNING 5:43
2. REBEL KEEPS ON ROLLING 3:27
3. LIVING WITH A SHADOW 3:46
4. STORMS OF TROUBLED TIMES 3:30
5. COME THE DAWN 3:30

PRODUCED BY JIM WEATHERLY & LARRY GORDON

All songs published by Keca Music, Inc. (ASCAP)
All songs composed by Jim Weatherly

℗1976, ABC
Records, Inc.

abc Records™

"PICTURES & RHYMES"
JIM WEATHERLY

SIDE B
STEREO

AB-982
(AB-982-B)

1. WHERE THE HOT WIND BLOWS 3:58
2. JUST OUTSIDE YOUR DOOR 4:22
3. TWO ONE WAY TICKETS 3:20
4. BEING ALONE 3:23
5. LOVE IS ROCKING THE COUNTRY 3:41

PRODUCED BY JIM WEATHERLY & LARRY GORDON

All songs published by Keca Music, Inc. (ASCAP)
All songs composed by Jim Weatherly

©1976, ABC
Records, Inc.

PLEASE

Bad Dream Hotline
by
FOE
A.

Bad Dream Hotline
by
FOE
B.

Disneyland
THE NUTCRACKER SUITE
by PIOTR ILICH TCHAIKOVSKY
STER-3990
STEREO
Side I
DANCE OF THE SUGAR PLUM FAIRY
CHINESE DANCE
DANCE OF THE REED FLUTES
ARABIAN DANCE
RUSSIAN DANCE
WALTZ OF THE FLOWERS
LEOPOLD STOKOWSKI and the
Philadelphia Orchestra
LONG 33⅓ PLAY

Disneyland
DANCE OF THE HOURS
by AMILCARE PONCHIELLI
STER-3990
STEREO
Side II
LEOPOLD STOKOWSKI and the
Philadelphia Orchestra
LONG 33⅓ PLAY

STRANGE BIRDS
BIRD SHIT

VOT001

VERGE OF TEARS 2019

A1 BIRDSHIT 3
A2 BIRDSHIT 4
A3 BIRDSHIT 1

BURNETT AND MORELLI

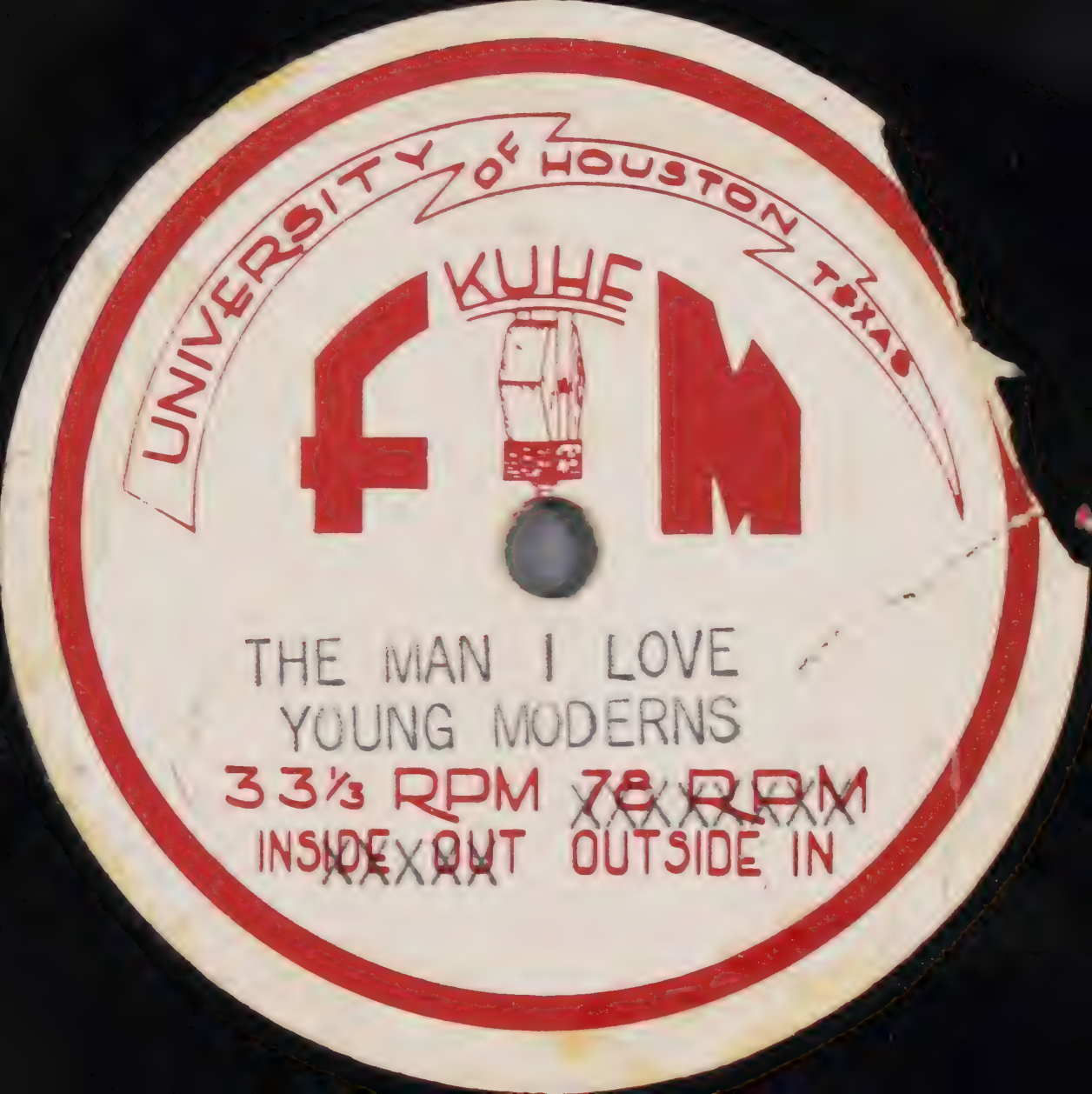
VOT001

VERGE OF TEARS 2019

B1 BIRDSHITZ
B2 BIRDSHITS

BURNETT AND MORELLI

UNIVERSITY OF HOUSTON TEXAS
KUHF
FM
S'WONDERFUL
AFFAIR IN DISSONANCE
33⅓ RPM 78 RPM
INSIDE OUT OUTSIDE IN


UNIVERSITY OF HOUSTON TEXAS
KUHF
FM
THE MAN I LOVE
YOUNG MODERNS
33⅓ RPM 78 RPM
INSIDE OUT OUTSIDE IN

JAY

SIDE 1

JR-10059

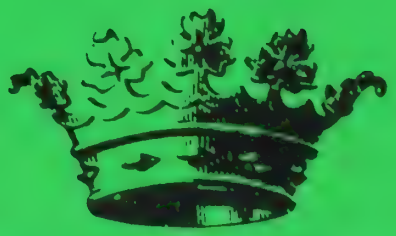
J. DOUGLAS EDWARDS

MORE CLOSES

SIDE 2
JR-10059

J. DOUGLAS EDWARDS

MORE CLOSES



SALEM KIRBAN RECORDS

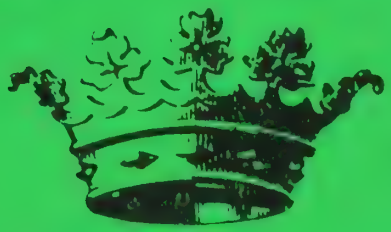
HOW ANTICHRIST WILL CONTROL THE WORLD

33 1/3

Side One
593N8A

by
Salem Kirban

Salem Kirban, Inc., Kent Road, Huntingdon Valley, Pennsylvania U.S.A. Made In U.S.A.



SALEM KIRBAN RECORDS

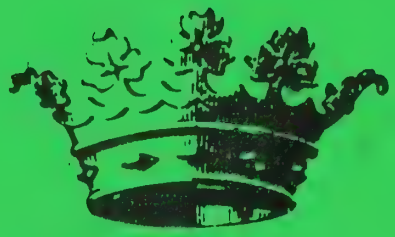
HOW ANTICHRIST WILL CONTROL THE WORLD

33 1/3

Side Two
593N8B

by
Salem Kirban

Salem Kirban, Inc., Kent Road, Huntingdon Valley, Pennsylvania U.S.A. Made In U.S.A.



SALEM KIRBAN RECORDS

COUNTDOWN TO RAPTURE

STEREO
33 1/3 RPM

Side One
591F13A

SALEM KIRBAN

Salem Kirban, Inc., Kent Road, Huntingdon Valley, Pennsylvania U.S.A. Made In U.S.A.

SALEM KIRBAN RECORDS

COUNTDOWN TO RAPTURE

STEREO
33 1/3 RPM

Side Two
591F13B

SALEM KIRBAN

Salem Kirban, Inc., Kent Road, Huntingdon Valley, Pennsylvania U.S.A. Made in U.S.A.

BLACK

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BOSATU & MUGEN／AKIRA ITO

BBL-2020 (L-75)

side-1

1. BOSATU (7 : 42)
2. ME-ZA-ME (4 : 18)
3. KOKORO & KARADA (4 : 32)
4. MITU (5 : 36)

33 1/3 RPM STEREO

BLACK

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OF THESE RECORDS ARE FORBIDDEN TRADE MARK REGISTERED BY MADE BY TECHNIC RECORDS CO., LTD. JAPAN

BOSATU & MUGEN／AKIRA ITO

BBL-2020 (L-76)

side-2

5. 意　識（2：34）
6. 止　観（7：33）
7. 夢　幻（4：13）
8. 無　限（4：51）

33⅓RPM STEREO

JUMAC

SAN FRANCISCO SENIOR CITIZEN COMMUNITY CHOIR

Stereo LP

Side 1
SFSCC-93088

1. THE LORD IS MY LIGHT 4:04
2. COMING HOME 5:30
   Soloist: Margaurite Cox
3. STEAL AWAY 3:40
   Soloist: Fredrick Colwell
4. PLENTY GOOD ROOM 2:06
   Soloist: Fredrick Colwell
5. IN THE NAME OF JESUS 2:36
6. I'VE GOT A NEW HOME 2:42

SAN FRANCISCO SENIOR CITIZEN COMMUNITY CHOIR

Stereo LP

Side 2
SFSCC-93088

1. THE LORD WILL MAKE A WAY SOME HOW
   Soloist: Annie Trusty 3:37
2. SWING LOW SWEET CHARIOT 2:35
   Soloist: Betsy Robertson
3. OVER MY HEAD 3:23
4. YIELD NOT TO TEMPTATION 3:55
5. JESUS IN THE MORNING 4:05

FANTASY RIDE

WAYNE POWELL SPECTRUM

Produced by Wayne Powell

Engineered by Gary Denton

Side One

1. Spaceway (4:38)
2. Open Harbor (4:50)
3. Juanita (4:32)
   (Wayne Powell/Janet Powell)
4. Father's Love (4:03)

All selections written by Wayne Powell
except as indicated

DP-0021

©℗ 1981 Telescope Music -BMI Dragonfly Records, Los Angeles, California Made in USA

FANTASY RIDE

WAYNE POWELL SPECTRUM

Produced by Wayne Powell
Engineered by Gary Denton

Side Two

1. Love Will Come Through (3:20)
2. Key West (3:44)
3. Fantasy Ride (14:51)

All selections written by Wayne Powell

©℗ 1981 Telescope Music -BMI
Dragonfly Records, Los Angeles, California Made in USA

DP-0021

ZIEMART

THE POLISH BRASS BAND
OKTOBERFEST
"POLISH STYLE"

Conducted by Joe Ziemienski

Z 7001

SIDE 1

1. WANDERMUSIKANTEN
2. DANN UND WANN Polka
3. AMELIA Polka
4. U. of N.D. March
5. DIE ALTE HEIMAT Waltz
6. AMERICAN POLKAROL
7. TRACHENFEST

ZIEMART

THE POLISH BRASS BAND
OKTOBERFEST
"POLISH STYLE"
Conducted by Joe Ziemienski

Z 7001

SIDE 2

1. EGERLANDER Polka Potpourri
2. KRAN PRAZANKA
3. ES WOLLT March
4. FIERY ANNA Polka
5. EDELWEISS Polka
6. HOCH DIE TASSEN Potpourri

ASOCIACION ★ DE ★ ARTISTAS ★ PERUANOS

PRESENTAN SU PRIMER LONG PLAY

LADO A

AAP 1563A

CANTO AL PERU

1-"AÑORANZAS" (Vals)
(Antero Tejada)
"LOS MATICES DEL PERU"

2-"DIME LA VERDAD" (Vals)
(Silvia Mondoñedo)
SILVIA MONDOÑEDO

3-"SOY TU HERMANO, SOY TU AMIGO" (Vals)
(Aida Riofrio E.)
LUCHO RIVERA

4-"POBRE VIEJO" (Vals)
(Jesus Ruesta)
PEPE NESCIOSUP

5-"LEJOS DE TI" (Vals)
(Victor y Monica Hurtado)
"EL DUO DE ORO"

ASOCIACION ★ DE ★ ARTISTAS ★ PERUANOS

PRESENTAN SU PRIMER LONG PLAY

LADO B

AAP1563B

CANTO AL PERU

1 "A UN SEÑOR" (Vals)
(Gustavo Alfredo)
CARMENCITA MONTORO

2 "QUIERO GANARLE AL TIEMPO" (Vals)
(Renee Ponce)
MARICRUZ ARANA

3 "REFLEXIONA" (Vals)
(Victor Hurtado)
ANA MARIA CHINCHAY

4 "ANHELO" (Vals)
(José Arce Muñoz)
JOSE ARCE

5 "COCOTITO" (Festejo)
(Fernando Davila)
FERNANDO DAVILA

IEMPSA

LA PRIMERA FABRICA DE DISCOS DEL PERU

VALSEANDO FESTEJOS

R.I. 1423

ELD 02 15.985 A

IEMP 9793

ESTEREO

GLORIA (Vals) (Luis Dean Echevarria)-LA MORENA TRINIDAD (Festejo) (Wilfredo Franco)-REBECA (Vals) (D.R.)-TIO GOYO (Festejo) (Wilfredo Franco)-DONDE ESTARAS AMOR (Vals) (D.R.) NEGRITO DE LA HUAYRONA (Festejo) (D.R.) IRENE (Vals) (Amador Paredes)-DON ANTONIO MINA (Festejo) (D.R.) NUESTRO SECRETO (Vals) (Félix Pasache) MUEVE TU CU CU (Festejo) (José Villalobos)

LUCILA CAMPOS Y OSCAR AVILES

(P) 1982

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IEMPSA
LA PRIMERA FABRICA DE DISCOS DEL PERU
VALSEANDO FESTEJOS
R.I. 1423
ELD 02 15 985 B
IEMP 9794
ESTEREO
1.-NO TE HE DADO MOTIVO (Vals) (Teresita Velásquez)
2.-AMOR BONITO (Vals) (Aldo Estrada Tristan)
3.-MAYORAL (Festejo) (D.R.)
4.-SI ME FALTARAS AMOR (Vals) (Pedro Pacheco)
5.-YO QUIERO HABLAR CONTIGO (Vals) (José Dávalos)
LUCILA CAMPOS Y OSCAR AVILES
(P) 1982
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DISCOS MICRO RADIO

"CON SABOR... Y DONAYRE"

MANUEL DONAYRE

S.E. 9704
LADO–A

33 1/3 R.P.M.
ESTEREO
R.I. 5731

1.- DECEPCION-Vals
(Serafina Quinteras-Laureano Martínez Smart) APDAYC
2.- TODO ES ILUSION-Vals (Alfonso Rosillo) APDAYC
3.- OLVIDA (Augusto Polo Campos) SPAC
NO SUFRAS CORAZON (Augusto Polo Campos) SPAC-Valses
4.- LA CABAÑA-Vals (Alejandro Sáez León) APDAYC
5.- EL REGRESO-Vals (Mario Cavagnaro) SPAC
6.- CUANDO SERA-Zamacueca
(Alberto Haro) SPAC

(P) 1980

Industria Peruana - M.R.

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DISCOS
LEMO RICO
"CON SABOR...Y DONAYRE"
MANUEL DONAYRE
S.E. 9704
LADO–B
33 1/3 R.P.M.
ESTEREO
R.I. 5731
1.- EL EXPOSITO-Vals (Pedro Espinel) APDAYC
2.- CORAZON HERIDO-Vals
(Carlos Casanova-Luis Galvez Ronceros) APDAYC
3.- POR ESA INGRATA (Félix Pasache) APDAYC
VETE (Félix Pasache) APDAYC-Valses
4.- NO TE VAYAS-Vals (Javier Arce)
5.- ASI LO QUIERES TU-Vals (Pedro Pacheco) APDAYC
6.- TU NO ME GANA A MENEA- Landó
(Mario Lobatón)
(P) 1980
Industria Peruana - M.R.

SEGUIMOS VALSEANDO FESTEJOS
ARTURO "ZAMBO" CAVERO/OSCAR AVILES:

R.I. 1423

ELD 02.15.1036 A
IEMP 9835
ESTEREO

1.-DIJISTE ADIOS-Vals (Félix Pasache)
2.-OLGA-Vals (Pablo Casas Padilla)
3.-SIGUE TU RUMBO-Vals (Félix Pasache)
4.-AURORA-Vals (D.R.)/CHINCHILLI-Festejo (Pepe Villalobos)/ROMPE CON TU CARIÑO LAS CADENAS-Vals (D.R.)/LA MORENA TRINIDAD-Festejo (Wilfredo Franco)/CALLEJON DE UN SOLO CAÑO-Vals (Victoria y Nicomedes Santa Cruz)

AHORA: "ARTURO "ZAMBO" CAVERO, LUCILA CAMPOS CON OSCAR AVILES"

(P) 1982

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IEMPSA
LA PRIMERA FABRICA DE DISCOS DEL PERU
SEGUIMOS VALSEANDO FESTEJOS
LUCILA CAMPOS/OSCAR AVILES.
R.I. 1423
ELD 02.15.1036 E
EMP 9836
ESTEREO
1.-PAJARILLO DE ORO-Vals (Elvira Travesí)
2.-SEMBLANZAS-Vals (Ernesto "Chino" Soto)
3.-MI ADORACION-Vals (Teresita Velásquez)
4.-LA TIA CONCOLON-Festejo (Arturo Garay)/LA
ABEJA-Vals (Ernesto "Chino" Soto)/MAYORAL
Festejo (D.R.)/AMOR ILUSO-Vals (Felipe Pingio Alva)/
MAITIN-Festejo (D.R.)
AHORA: "ARTURO "ZAMBO" CAVERO"
LUCILA CAMPOS CON OSCAR AVILES
(P) 1982
RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

POWER
RECORDS
Lado A
33 RPM
10-3-2029A
1. La Piedra
2. Vete No Mas
3. Humillacion
4. El Provinciano
5. Inquietud
JULIO DAVILA Y DANIEL BLANCAS
EN NUEVA YORK

POWER
RECORDS
Lado B
33 RPM
10-3-2029B
1. Que Dificiles
2. Ilusion Azul
3. El Fronton
4. Separacion
5. Quiero Cantar
DANIEL BLANCAS Y JULIO BAVILA
EN NUEVA YORK

CONDOR

M.R.

EL ROCKOLERO MAYOR

CECILIO ALVA

ESTEREO

℗ 1980 Cóndor

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA.

PRODUCCION ORDENADA, CONTRATADA Y BAJO LA RESPONSABILIDAD DE: Grabaciones CONDOR-MURILLO CIA.LTDA. —GUAYAQUIL—

FABRICADO POR Ipesa GUAYAQUIL ECUADOR

350-0018-A

S-6660-AMG-12

1. SIN TU CARIÑO - Bolero (Juan Rebaza)
2. MALA YERBA - Bolero (Hugo Almanza D.)
3. NO ME ESCRIBAS-Bolero (Manuel Jiménez)
4. SENTENCIA - Bolero (Manuel Miyashiro)
5. LA MIA - Bolero (Juan Rebaza)
6. MALA FE - Bolero (Juan Rebaza)

Arrs. y Dir.: Manzanita y Conjunto

p a

CONDOR

M.R.

EL ROCKOLERO MAYOR

CECILIO ALVA

ESTEREO

℗ 1980 Cóndor

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA.

PRODUCCION ORDENADA, CONTRATADA Y BAJO LA RESPONSABILIDAD DE: DISCOS CONDOR MURILLO CIA. LTDA. -GUAYAQUIL-

FABRICADO POR PICO GUAYAQUIL ECUADOR

350-0018-B

S-6661-AMG-12

1. SEPARACION - Bolero (E. Martínez)
2. QUE CREES TU - Bolero (Luis Armando García)
3. PIDETE LA OTRA - Bolero (Juan Rebaza)
4. MARIA, MARIA, MARIA - Bolero (Bernardo Hernández S.)
5. LA MUJER DE MI AMIGO - Bolero (Palito Ortega)
6. UN CUARTO DE HORA SOLAMENTE Bolero (Enrique Peña)

Arrs. y Dir.: Manzanita y Conjunto

p a

MAG
"QUE VIVA EL CRIOLLISMO"
Varios Intérpretes
STEREO
LPN-2720 A
1.- ANITA (D.R.) CARLOS PICKLING
2.- ENGAÑADA (D.R.) ROMANCEROS CRIOLLOS
3.- MI TESORO (D.R.) CARLOS PICKLING
4.- EMBRUJO (D.R.) LOS CHAVEZ
5.- ESTRELLITA DEL SUR (D.R.) CUERDAS DE ORO
6.- MI PERU - FINA ESTAMPA (D.R.)
JOE DI ROMA
FABRICADO POR SICA PERUANA S.A. - INDUSTRIA PERUANA R.I. 1267

MAG
"QUE VIVA EL CRIOLLISMO"
Varios Interpretes
STEREO
LPN-2720 B
1.- PERDONAME (D.R.) LOS CHAVEZ
2.- MI CAMINO LE DI (D.R.) CARLOS PICKLING
3.- CRUELDAD (D.R.) LOS RIMENSES
4.- EL CAPULI - LA CONTRABANDISTA (D.R.)
JOE DI ROMA
5.- QUE NOS PASO A LOS DOS -
CONTAMANINA (D.R.) JOE DI ROMA
6.- CIUDAD BLANCA (D.R.)
CARLOS PICKLING
FABRICADO POR SICA PERUANA S.A. - INDUSTRIA PERUANA R.I. 1267

REMO
RECORDS

CALLEJON

LOS EMBAJADORES CRIOLLOS

LD - 1285
LADO A

33 1/3

1. MUJER INTERESADA - Vals
   Rómulo Varilla
2. SOÑADOR - Polka
   Pedro Espinel
3. EL TISICO - Vals
   Luis Molina
4. ODIAME - Vals
   Rafael Otero
5. TU ALMA Y LA MIA - Vals
   Miguel Cabrejos
6. MARINERA NORTEÑA
   Guardia vieja

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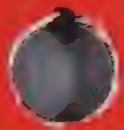
REMO
RECORDS

CALLEJON
LOS EMBAJADORES CRIOLLOS

Jaime R. Ruiz

LD - 1285
LADO B



33 1/3

1. LEJANO AMOR - Vals - Teresa Blas
2. MI SUFRIR - Polka
   Rómulo Varilla
3. EMBARGO MATERNAL - Vals
   C. Fernandez-O. Aviles
4. YOLANDA - Vals
   Rafael Otero
5. VIVA EL PERU Y SERENO
   Alicia Maguiña
6. MARINERA Y RESBALOSA
   Guardia Vieja

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ROGUI ENTERPRISES

Presenta

Los Davalos

LADO A **I.P 001 AA**

1. **Chabuca Limena 4:25**
   Vals/Manuel Alejandro
2. **Esposa, Amiga, Amante 3:35**
   Vals/Jose Davalos
3. **Tu y Yo 2:55**
   Pasillo/Manuel Coello
4. **Quiero que estes conmigo 3:14**
   Vals/Juan Mosto
5. **A que llamas carino 3:30**
   Vals/Jose Davalos

ROGUI ENTERPRISES

Presenta

Los Davalos

LADO B

LP 001 BB

1. **El artista 3:30**
   Vals/Jose Escajadillo
2. **Homenaje a Julio Jaramillo 3:31**
   Vals/Jose Davalos
3. **Lamparillas 3:08**
   Pasillo/Miguel Angel Casares
4. **Amemonos mujer 3:06**
   Vals/Jose Davalos
5. **No te pido que me quieras 3:00**
   Vals/Maria Antonieta Bejarano

第一唱片
FIRST
STEREO RECORD
JUDY COLLINS 茱莉柯蘭妮
WILDFLOWERS 野花
SIDE 1
FL-1742-A
1. MICHAEL FROM MOUNTAINS 麥克靈山脈
2. SINCE YOU ASKED 自你那請以來
3. SISTERS OF MERCY 慈悲姊妹
4. PRIESTS 牧師
5. A BALLATA OF FRANCESCO LANDINI
民國58年9月出版
LONG PLAY
33⅓

第一唱片
FIRST
STEREO RECORD
JUDY COLLINS 茱新柯維妮
WILDFLOWERS 野花
SIDE 2
FL-1742-B
1. BOTH SIDES NOW 那双方面
2. LA CHANSON DES VIEUX AMANTS
3. SKY FELL 天空落下
4. ALBATROSS
5. HEY THAT'S NO WAY TO SAY GOODBYE 嘿，那並不是說再見
LONG PLAY
民國58年9月出版
33⅓

COLUMBIA
THE FLOCK
DINOSAUR SWAMPS
C 30007
STEREO
SIDE 1
AL 30007
1. GREEN SLICE 2:00
2. BIG BIRD 5:52
3. HORNSCHMEYER'S ISLAND 7:27
4. LIGHTHOUSE 5:20
- The Flock -
Produced by John Mc Clure

COLUMBIA
THE FLOCK
DINOSAUR SWAMPS
C 30007
STEREO
SIDE 2
BL 30007
1. CRABFOOT 8:15
2. MERMAID 4:53
3. URANIAN SIRCUS 7:12
- The Flock -
Produced by John Mc Clure

DISQUES DEVA

33⅓

DOR

33 T.

Face 1

Stéréo

L'ENFANT S'ENDORT

1. **"C'est la sieste"**
2. **Trio (extrait)** (H. Berlioz)
3. **Adagio** (L. Vinci)
4. **Andante** (W.A. Mozart)
5. **Berceuse** (G. Faure)
6. **Berceuse** (L. Vierne)

Conçu par M. LAMBERT

Avec le concours de : M. LARRIEU
V. JAMAIN
V. GANTES-VOGT

TOUS DROITS DE REPRODUCTION SONT INTERDITS
PRODUCTEUR PHONOGRAPHIQUE ET CO-PROPRIETAIRE DE L'OEUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRET L'UTILISATION DE CE DISQUE POUR L'EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS

DISQUES DEVA
33 T
TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRET L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS
DOR
33 T.
Face 2
Stéréo
L'ENFANT S'ÉVEILLE
1. Sarabande (J.S. Bach)
2. Rêverie (C. Debussy)
3. Allegro (G.P. Telemann)
4. Trio (extrait) (H. Berlioz)
5. Ma poupée - 6. Qui tourne ?
7. Un petit oiseau
Conçu par M. LAMBERT
Avec le concours de : M. LARRIEU
V. JAMAIN
V. GANTES-VOGT

Jean René

VOLUME 2

1. VIVE LA VIE	2'36	4. TAPE, TAPE DANS TES MAINS	3'01
2. L'ARC-EN-CIEL	1'51	5. LA CHANSON DES BISOUS	2'55
3. LE BAIN (Pierre et Frederik)	2'15	6. PETIT OURS	2'29
		7. FAIS TON NID	1'49

Face A

33 tours

SACEM SACD SDRM SCPP

Océan
OC 22781

℗ 1987

Paroles et musique : Jean René

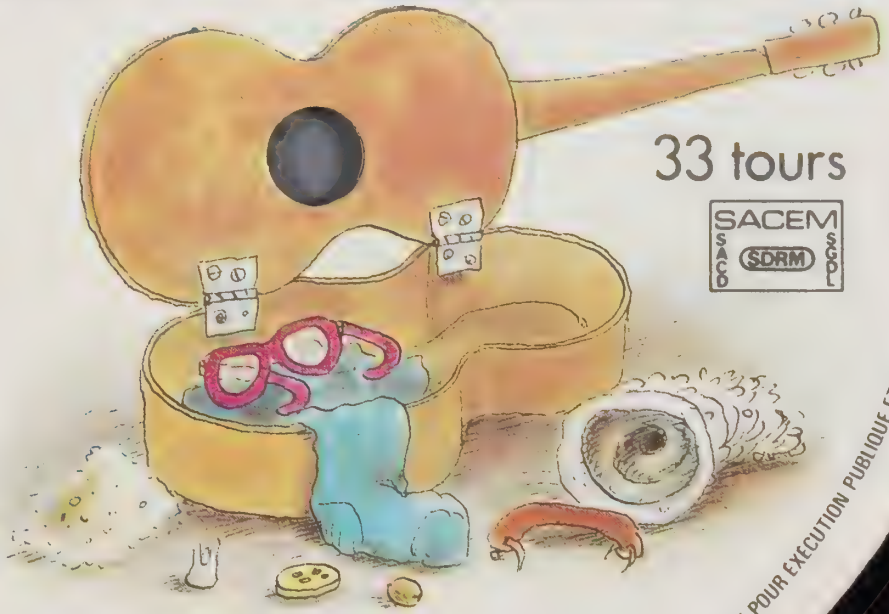
éditions crayon bleu

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE

Jean René

VOLUME 2

8. MUSIQUE AU ZOO	3'02	11. J'VEUX M'HABILLER TOUT SEUL	2'35
9. ALLO PAPA (Frederik)	1'28	12. UN DRÔLE DE CHAT	2'29
10. LA MAISON DES OISEAUX	1'51	13. ON SE RESSEMBLE PAS (Pierre et Frederik)	2'57
		14. COMME DES BULLES DE SAVON	3'27



Face B

33 tours

SACEM SACD SDRM SCPL

Océan

OC 22781

℗ 1987

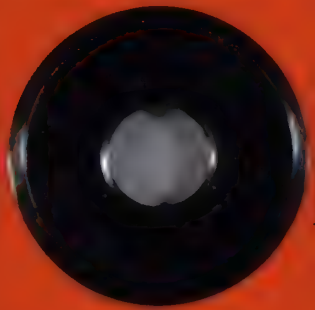
Paroles et musique : Jean René

éditions crayon bleu

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTRÉE RESERVÉS SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE

polydor

MAG SENN



SACEM

℗ 1984
POLYDOR
PARIS

823 523-1
823 523-1 1

STEREO
33

1

LE P'TIT OPÉRA DES TORTUES

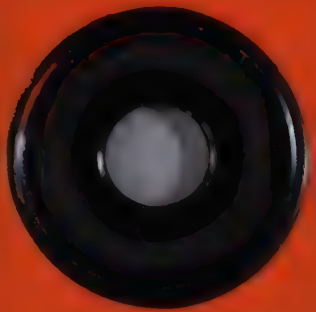
1. PETITE OUVERTURE 1'20 TEXTE 1'20
2. PAS DORMIR À L'ÉCOLE 2'45 TEXTE 1'47
3. BALLADE À GILBERTE 2'00
4. LES TROIS CHATS 2'37 TEXTE 0'40
5. DIS-LE DIS-LE 1'18 TEXTE 0'30
6. LE CHAPEAU DE MARIÉ* 2'59 TEXTE 0'49

Auteur-compositeur : Mag Senn
Arrangements : Gérard Bossé
** Musique Gérard Bossé*
Enregistrement et mixage par
Gérard Loury au
studio 2000
D. R.

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXÉCUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS.

polydor

MAG SENN



SACEM

Ⓟ 1984
POLYDOR
PARIS

823 523-1
823 523-1 2

STEREO
33

2

LE P'TIT OPÉRA DES TORTUES

1. BONNE NUIT 2'04 TEXTE 0'37
2. LA DANSE DU Y 1'40 TEXTE 0'53
3. COCO LE BIGORNEAU 2'39 TEXTE 0'30
4. DRÔLES DE TORTUES 1'28 TEXTE 0'30
5. LES TORTUES DE COULEUR 3'33 TEXTE 1'17
6. FINAL* 2'20

Auteur-compositeur : Mag Senn
Arrangements : Gérard Bossé
** Musique Gérard Bossé*
Enregistrement et mixage par
Gérard Loury au
studio 2000
D. R.

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disque
NATHAN

Je chante l'alphabet

Paroles et musiques
Josiane Jeannot-Girard
et Raymond Jeannot

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITES

MADE IN FRANCE

℗ 1982

Face A

STÉRÉO

SACEM
SACD (SDRM) SGDL

850 201

Alphabet 0'59
A - Attention voilà le A 0'55
B - B comme dans bébé 1'12
C - Cécile, cessez 1'09
D - Le chat et le dé 1'19
E - Je fais E 1'09
F - La première lettre de France 1'22
G - Au pays des orangers 1'22
H - Les indiens ont une hache 1'04
I-J - Un point sur un I - Un point sur un J 0'53
K - Le Kakatoès 1'20
L - Comme une aile de tourterelle 2'10

disque
NATHAN

Je chante l'alphabet

Paroles et musiques
Josiane Jeannot-Girard
et Raymond Jeannot

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION ● LA DUPLICATION LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITES

MADE IN FRANCE

℗ 1982

Face B

STÉRÉO

SACEM
SACD SDRM SGDL

850 201

M - N - Les vieilles demoiselles 1'37
O - Le soleil et l'orange 1'12
P - Le P de parking 1'02
Q - Q, on peut tomber dessus 0'57
R - Une lettre pleine d'air 1'29
S - L'escargot dans l'escalier 1'25
T - Thé au lait, thé au citron 1'05
U - Ne hurle pas 1'05
V - W - Les deux bras levés 1'32
X - Le pont en X 0'43
Y - Le i grec 0'56
Z - La dernière lettre de l'alphabet 0'31
Final 1'43

THE
AKRON-CLEVELAND MASS CHOIR

"Surely God Is Able"

THE AKRON-BETHEL S.D.A. ENSEMBLE
THE CLEVELAND, S.D.A. GOSPEL CHOIR

THE HISTORY OF MUSIC
VOL. II

STEREO
33 1/3 RPM

SIDE ONE
3072-20A

SOMETIMES I FEEL
LORD I COME TO THEE
MAGNIFY THE LORD
IF YOU EVER BEEN BLESSED

THE

AKRON-CLEVELAND MASS CHOIR

"Surely God Is Able"

THE AKRON-BETHEL S.D.A. ENSEMBLE
THE CLEVELAND S.D.A. GOSPEL CHOIR

THE HISTORY OF MUSIC
VOL. II

STEREO
33 1/3 PRM

SIDE TWO
3072-20B

FOLLOW THE LAMB
LIFT HIM UP
PRAISE GOD
SURELY GOD IS ABLE

THE

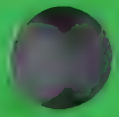
SOUSA CAROLERS

1. List! the Cherubic Host . . . arr. Deis
(Soloist, Eugene Brown)

2. God, The Lord, A King . . . arr. Angell and Cooper
(Carolers)

3. The Creation . . . James Weldon Johnson
(Narrator, Eugene Brown)

SIDE 1



22145

4. Ain't Got Time To Die . . . Hall Johnson
(Soloist, Karen Wiggs)

5. Amen . . . Hairston
(Soloist, Leslie Jones '64)

6. Mary Had A Baby . . . arr. Black
(Soloist, Willita Lanier)

7. Ain't A That Good News . . . Dawson
(Carolers)

8. Ezekiel Saw De Wheel . . . Dawson
(Carolers)

9. Hallelujah . . . from The Messiah
(Carolers)

THE

SOUSA CAROLERS

1. The Impossible Dream . . . Leigh
(Soloist, Calvin Jones '68)

2. Giannina Mia . . . Friml
(Karen Wiggs '68)

3. Old Man River . . . Jerome Kern
(John Pitts '66)

SIDE 2

22146

4. O del mio dolce ardor . . . Giovanni
(Jacquelyn Farmer '66)

5. Italian Street Song . . . Victor Herbert
(Rosemary Palmer '66)

6. You'll Never Walk Alone . . . Rogers and Hart
(Carolers)

7. Battle Hymn Of The Republic . . . Wilhousky
(Carolers)

Music at
NORWICH UNIVERSITY

Side 1
GMS-4021

Mountainside Studio
Northfield, Vt.

1. Sing We and Chant It - Thomas Morley
2. April is in my Mistress' Face - Thomas Morley
3. Melting Airs - William Hayes
4. Spring Returns - Luca Marenzio
5. My Heart doth Beg You'll not Forget - Orlando di Lasso
6. Come Again Sweet Love - John Dowland
7. A Musical Concoction - Ariano Banchieri
8. My Lord, What a Mourning - arr. Christiansen
9. An American Trilogy - arr. Lojeski
10. The Impossible Dream - arr. Frank

Music at
NORWICH UNIVERSITY

Side 2
GMS-4021

Mountainside Studio
Northfield, Vt.

1. Sonata from DIE BANKELSANGERLIEDER - Anonymous
The NU Brass Ensemble
2. Balladair - Erickson
3. Folk Song Suite-March - Vaughan Williams
The Vermont Symphonic Band
4. The Stripper - Rose
The Grenadiers
5. National Emblem - Bagley
6. Norwich Forever - Peach
The NU Regimental Band

LRS
SING A NEW SONG
The School Choirs of
St. Helena, California
Craig Bond, Director
Side One
STEREO 33⅓
LRS-RT-6658 A
ST. HELENA ELEMENTARY SCHOOL CHORUS
TUM BALALAIKA — Kunz
BUTTERFLY IN THE WIND — Israeli Folk Song
MY FAVORITE THINGS — Rodgers
Piano: Nancy Garden, Student Director: Wendy Dredge
ROBERT LOUIS STEVENSON SCHOOL CHORUS
APRIL COME SHE WILL — Simon
LET ALL WHO SING BE MERRY — Vecchi
I SING THE BODY ELECTRIC — Gore
Piano: Niki Young
ST. HELENA HIGH SCHOOL CONCERT CHOIR
I HAVE LONGED FOR THY SAVING HEALTH — Byrd
CHANGE THEN, FOR LO SHE CHANGETH
Holborne
STARMAKER — Roberts
Piano: Pam Young
LOCATION RECORDING SERVICE, INC. — 2201 W. BURBANK BLVD. — BURBANK CALIF.

LRS
SING A NEW SONG
The School Choirs of
St. Helena, California
Craig Bond, Director
Side Two
STEREO 33⅓
LRS-RT-6658 B
ST. HELENA HIGH SCHOOL COMBINED CHOIRS
FOR THE BEAUTY OF THE EARTH — Rutter
JOY IN THE MORNING — Sleeth
Piano: Nancy Garden
ST HELENA HIGH SCHOOL JAZZ CHOIR
BLUE SKIES — Berlin
Soloist: Jason Britton
MY FUNNY VALENTINE — Rodgers
Soloist: Carlos Aguayo
SWEET GEORGIA BROWN — Bernie
Soloists: Janie Borges, Mike Dunn
IT MIGHT AS WELL BE SPRING — Rodgers
Soloists: Wendy Dredge, Aron Hall
'S WONDERFUL — Gershwin
Soloists: Wendy Dredge, Jason Britton
Piano: Christine Heinemann
Drums: Patty Varozza
Bass: Cameron Lim
LOCATION RECORDING SERVICE, INC. — 2201 W. BURBANK BLVD. — BURBANK CALIF.

FERNAND NATHAN

L 99

LES PETITS
à l'écoute des sons

Face I **33 T Stéréo**

Identification des sons différenciés

• le marteau et clous • tic-tac de réveil • perceuse électrique • téléphone • machine à écrire • moteur qui démarre • bain qui coule • chasse d'eau • pluie • sifflet à roulette

Comparaison des sons

• chien, cheval, chat • scier et clouer • auto et moto • robinet pleine puissance et goutte-à-goutte • ballon, balle de ping-pong

Voix : femme, enfant, homme • forte, faible, proche, lointaine • dans une pièce • dans la nature • au téléphone • haut-parleur

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FERNAND NATHAN

L 99

LES PETITS
à l'écoute des sons

Face 2 **33 T Stéréo**

Evocations de scènes

• remplissage d'une bouteille • montée d'escalier, descente • montée d'escalier, entrée • trajet d'autobus • le marché • la gare • le «silence» des bois • le bain

Papier : agité • plié • froissé • déchiré

Devinettes sonores

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ALMA APUREÑA

JESUS MORENO

LOLIMAR

026
"ALMA APUREÑA"
JESUS MORENO

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HORACE PROMOTIONS, LTD.

"VARIATIONS"

featuring MARTIN DAVIDSON

STEREO
33⅓ RPM

HP29566
Side A

1. **BORO PARK**
   (J. Kander-Rockof)
2. **AISHES CHAYIL**
   (Song of Songs-Davidson)
3. **OS HI**
   (Zmiros-Davidson)
4. **MY BITTER TEARS**
   (Davidson)
5. **MODIM**
   (Tfilah-Davidson)

Arranged by Martin Davidson

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HORACE PROMOTIONS, LTD.

"VARIATIONS"

featuring MARTIN DAVIDSON

STEREO
33⅓ RPM

HP29566
Side B

6. **MI CHOMOCHA**
   (Tfilah-Davidson)
7. **MAMMY**
   (Davidson)
8. **VAANI TFILOSI**
   (Tfilah-Davidson)
9. **AL HADVASH**
   (Naomi Shemer)
10. **ABI GESUND**
    (G. Stern-Davidson)

Arranged by Martin Davidson

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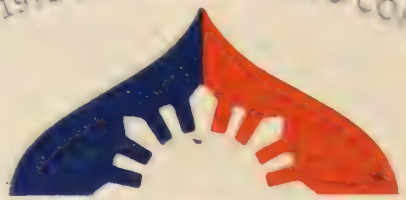

Plaka Pilipino

AGINALDO SA PASKO

Pilita Corrales—Victor Wood
—Filipinas Singers

TSP-5101
33 1/3 RPM

HARAP
STEREO

1. PASKO SA NAYON — PILITA CORRALES
(Philip Maninang)
2. MAY LUHA ANG PASKO — VICTOR WOOD
(Macario C. Ramos-Levi Celerio)
3. PASKO NA NAMAN — FILIPINAS SINGERS
(Felipe P. de Leon-Levi Celerio)
4. MANO PO NINONG — PILITA CORRALES
(Jerry Brandy)
5. ANG PASKO'Y IPAGDIRIWANG — VICTOR WOOD
(Victor Wood-Ernie [illegible])
6. ANG HARI'Y SUMILANG — FILIPINAS SINGERS
(Sa Munting Sabsabi-
D' Amarillo-Ernie [illegible])

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Plaka Pilipino

AGINALDO SA PASKO

Pilita Corrales—Victor Wood
—Filipinas Singers

TSP-5101
33 1/3 RPM

LIKOD
STEREO

1. SA ARAW NG PASKO (Pilita Corrales)
(Ikaw Lang Ang Siyang Kailangan)
(Philip Maninang)
2. ANG PASKO (Victor Wood)
(Constancio de Guzman)
3. NOCHE BUENA (Filipinas Singers)
(Felipe de Leon-Levi Celerio)
4. ANG DIWA NG PASKO (Pilita Corrales)
(Adel Arradaza-Ernie de la Pena)
5. MALIGAYANG PASKO (Victor Wood)
(George Canseco)
6. MISA DE GALLO (Filipinas Singers)
(Julian Balilla-Levi Celerio)

GAWA NG VICOR MUSIC CORPORATION, LUNGSOD NG QUEZON, PILIPINAS

SA AKING PAGHIHINTAY

RIC MANRIQUE, JR.

Villar

SIDE 1

STEREO

MLS 5358

1. SA AKING PAGHIHINTAY !
   (D. Salustiano-M P Villar)
2. SABI NILA
   (A. Torres M P. Villar)
3. DI BA'T AKO AY TAO RING MAY DAMDAMIN (F. Nieto M P Villar)
4. DIWA'Y NAG IISIP
   (C. de Guzman)
5. MINSAN LAMANG
   (C. de Guzman)
6. NANG TAYO'Y MAGKITA
   (S. S. Suarez-D Santiago)

REGISTERED TRADEMARK
MARECO, INCORPORATED
QUEZON CITY
PHILIPPINES
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SA AKING PAGHIHINTAY

RIC MANRIQUE, JR.

Villar

SIDE 2
STEREO

MLS 5358

1. LAKAMBINI (S. S. Suarez)
2. CAPRICHOSA
   (S. S. Suarez-L. Celerio)
3. KAY BANGU BANGO MO
   (S. S. Suarez-L. Celerio)
4. HIGIT SA LAHAT
   (S. S. Suarez L. Celerio)
5. IKAW ANG BUHAY KO! (No. 2)
   (S. S. Suarez L. Celerio)
6. ANG LANGIT KO'Y IKAW
   (C de Guzman)

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QUEZON CITY
PHILIPPINES
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Simpson

RECORDS

with a word for everyone

1630 Broadway N.Y.19,N.Y.

PRESENTS

THE UTTERBACH CONCERT ENSEMBLE OF NEW YORK

RS-2001
SIDE 1

33 1/3

Richard Simpson Prods

1-COME IN THE LORD'S HOUSE-2:35
(Lead-Mary James)

2-REST FOR YOUR SOUL-3:59
(Lead-Pender&Utterbach)

3-LIFT UP YOUR HEADS O YE GATES-3:04
(Lead-Mildred Brown)

4-OLD ARK'S A MOVERIN-2:56

5-JESUS IS EVERYDAY THE SAME-2:49
(Lead-Brown-Moorehead-Pender-Utterbach)

6-JERICHO
(Lead-Robert Moe)

LP

HIGH FIDELITY

Simpson

RECORDS

with a word for everyone

1630 Broadway N.Y.19,N.Y.

PRESENTS

THE UTTERBACH CONCERT ENSEMBLE

OF NEW YORK

7-IT'S REAL-2:49

(Lead-Carrie Suter)

RS-2001

SIDE 2

33 1/3

Richard Simpson Prods

8-I'M IN YOUR CARE-2:56

(Lead-Bernard Pender)

9-JESUS LOVER OF MY SOUL-2:34

(Lead-Violet Moorehead)

10-JESUS - 2:44

(Lead-Moorehead&Pender)

11-TAKE THE NAME OF JESUS-2:59

(Lead-Brown-Moorehead-Pender)

12-CALVARY-3:02

(Lead-Evelyn Mitchell)

LP

HIGH FIDELITY

OHLONE COLLEGE
FREMONT, CA 94537

RHYTHM

REO
3
12477

SIDE ONE
AS 12477
℗ 1974 CBS, Inc.

MAN AND HIS MUSIC

1. Narration · 2. LENNON & McCARTNEY-Slater: The Fool on the Hill
3. Narration · 4. BRUBECK: Blue Rondo a la Turk
5. Narration · 6. MILHAUD: La Création du monde (Fugue)
7. Narration · 8. BERNSTEIN: Mass (Gloria Tibi)
9. Narration · 10. GERSHWIN: Prelude No. 3

R74-1

A KEYBOARD PUBLICATION

RHYTHM

STEREO
33⅓
P 12477

SIDE TWO
BS 12477
℗ 1974 CBS, Inc.

MAN AND HIS MUSIC

1. Narration · 2. BARTÓK: Dance Suite (No. 3)
3. Narration · 4. ORFF: Carmina Burana (Introit)
5. Narration · 6. J. STRAUSS, Jr.: Voices of Spring
7. Narration · 8. MOZART: Rondo alla Turca
9. Narration · 10. BACH: Suite No. 3 (Gavotte)

R74-1

BIBLE READING

By

JESSICA SOMERS DRIVER

Side 1

33⅓ r.p.m.
Microgroove

The essence of the Driver reading instructions
given, and illustrated by Mrs. Driver
in the reading of

Luke 7:37-50, Luke 15:11-32
John 4:4-30, 39-42
Psalm 23

BIBLE READING

By

JESSICA SOMERS DRIVER

Side 2

33⅓ r.p.m.
Microgroove

Genesis 1, 2, 3

Romans 8

CMS
14 WARREN ST., N.Y.C.
CMS 102
SIDE 1
R4RM-4623
Gen. Douglas MacArthur
Address before
Congress April 19, 1951
WARNING: Forbidden to copy, reproduce or broadcast this recording or any portion without prior permission of CMS.
33⅓ RPM
Play on any mono/stereo phono

CMS
14 WARREN ST., N.Y.C.
CMS 102
SIDE 2
R4RM-4624
Gen. Douglas MacArthur
Address before
Congress April 19, 1951
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33⅓ RPM
Play on any mono/stereo phono

MAJOR WORKS CONCERT

St. Peter's and Paul's Cathedral

Lewiston, Maine

March 8, 1979

STEREO
33 1/3 RPM

SIDE A
PW 8550
904029-A
2309

DOUBLE CHORUS
(Directed By Joanna Jones)

"Lord God Be Praised" - Giovanni Gabrieli
"Heilig" - Felix Mendelssohn

ORCHESTRA
(Directed By William Matthews)

"Canon" - Johann Pachelbel

Recorded at EAB Recording Studios at Lewiston, Maine

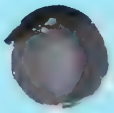
MAJOR WORKS CONCERT

St. Peter's and Paul's Cathedral

Lewiston, Maine

March 8, 1979

STEREO
33 1/3 RPM



SIDE B
PW 8550
904029-B
2309

MASS IN G - Franz Schubert

1. "Kyrie" (Soloists - Lisa Bissonnette and Pam Walther)
2. "Gloria" (Soloists - Mary Sullivan, Janet Bishop and Michael Pelletier
3. "Credo"
4. "Sanctus et Benedictus" (Soloists - Joanna Jones, Mark Nordli and Michael Pelletier
5. "Agnus Dei" (Soloists - Joanna Jones and Michael Pelletier

Recorded at EAB Recording Studios at Lewiston, Maine

LANCER

Rehearsal Accompaniment
for
"MR. CRANE OF SLEEPY HOLLOW"
(Act I)

LP-10461-A

SIDE ONE

1. Our School
2. A Girl's Gotta Know How to Dance
3. Sleepy Hollow
4. A Mile Around the School
5. There's Something About a Waltz
6. We Need the Boys
7. What Does She See in Him

LANCER

Rehearsal Accompaniment
for
'MR. CRANE OF SLEEPY HOLLOW'
(Act 2)

LP-10461-B

SIDE TWO

8. Gibraltar Rock
9. In Your Own Quiet Way
10. I Didn't Do It
11. What Do I See In Ike?
12. The Headless Horseman
13. I Feel So Different
14. Sleepy Hollow - Reprise
15. There's Something About A Waltz - Reprise
16. A Mile Around the School - Reprise

MONARCH RECORDS

BIOLA CHORALE

LOREN WIEBE, Director

DBP-243
Side 1

STEREO
33⅓ RPM

1. SPIRIT OF GOD
2. O PRAISE THE LORD OF HEAVEN
3. LET ALL THE WORLD IN EVERY CORNER SING
4. UPON THIS ROCK
5. PSALM 100
6. PSALM 149
7. THAT WE MAY GIVE YOU PRAISE
8. I LOVE YOU

BIOLA CHORALE

LOREN WIEBE, Director

DBP-243
Side 2

STEREO
33 1/3 RPM

1. SAUL
2. ALL THINGS BRIGHT AND BEAUTIFUL
3. WHEN HE COMETH
4. O LOVE THAT WILL NOT LET ME GO
5. I NEED THEE
6. O LORD, THOU HAST SEARCHED ME
7. CAUSE US, O LORD
8. SWEET, SWEET SPIRIT

Music with

NLM

a Message

SIDE 1
TIME-15:50

PASS IT ON!

NLM
1001

1. Pass It On — KURT KAISER (Lexicon Music, Inc.) ASCAP
2. We'll Have a Good Time - Spiritual -
3. Greater Is He That Is In Me — LANNY WOLFE (Dimension)
4. He's My Rock - Spiritual -
5. Gettin' Ready Today — JOE HATFIELD (Rambo Music)
6. I'm Never Goin' Back Again — BRANDT GILLESPIE

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Music with

NLM

a Message

SIDE 2
TIME-21:17

PASS IT ON!

NLM
1001

1. Didn't He Shine Reynolds-McDill
   (Jack Music, Inc,)
2. Jesus, He Is The Son of God
   DANNY LEE (John T. Benson Pubishing Co.)
3. You Can Really Know Him
   BRANDT GILLESPIE
4. Let The Church Roll On (SPIRITUAL)
5. Great Is The Lord (SPIRITUAL)
6. Let's Just Praise The Lord
   WILLIAM J. GAITHER/ Gaither Music Co./ASCAP

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PAUL
RECORD COMPANY
94 State Street, Springfield, Mass.
Figure Shaping
SLYMNASTICS
To Music
Hi-Fidelity
33-⅓ RPM
C-1001
Side 1
Ex. 1 & 2 Glow Worm
Ex. 3 & 4 Dark Eyes
Ex. 5 & 6 Loch Lomond
Ex. 7 & 8 In the Good Old Summertime
ESTHER R. GRIGGS
music by
Joe Calabrese
and
Rhythm Tones

PAUL

RECORD COMPANY

94 State Street, Springfield, Mass.

Figure Shaping
SLYMNASTICS
To Music

Hi-Fidelity
33-⅓ RPM

C-1001
Side II

Ex. 9 & 10 Sidewalks of New York

Ex. 11 & 12 Kentucky Babe

Cool Off and Relaxation Period

ESTHER R. GRIGGS

music by
Joe Calabrese
and
Rhythm Tones

KENNETH RAYMOND WIGHT & ASSOCIATES

AUDIO ENGINEERS

Princeton Tigertones

SIDE 1 1966 WA66-001A

15979

Alexander's Ragtime Band :55
Autumn Leaves 1:35
George Jones 2:45
East of the Sun 1:40
I Don't Know Why 1:50
You Go To My Head 2:00
Makin' Whoopee 1:00
Bermuda's Still Paradise 2:05
Mandy Lee 2:00
Tumblin' Tumbleweed 1:35
Coney Island Baby 2:05
The Step Song 2:10

PRINCETON, NEW JERSEY

KENNETH RAYMOND WIGHT & ASSOCIATES

AUDIO ENGINEERS

Princeton Tigertones

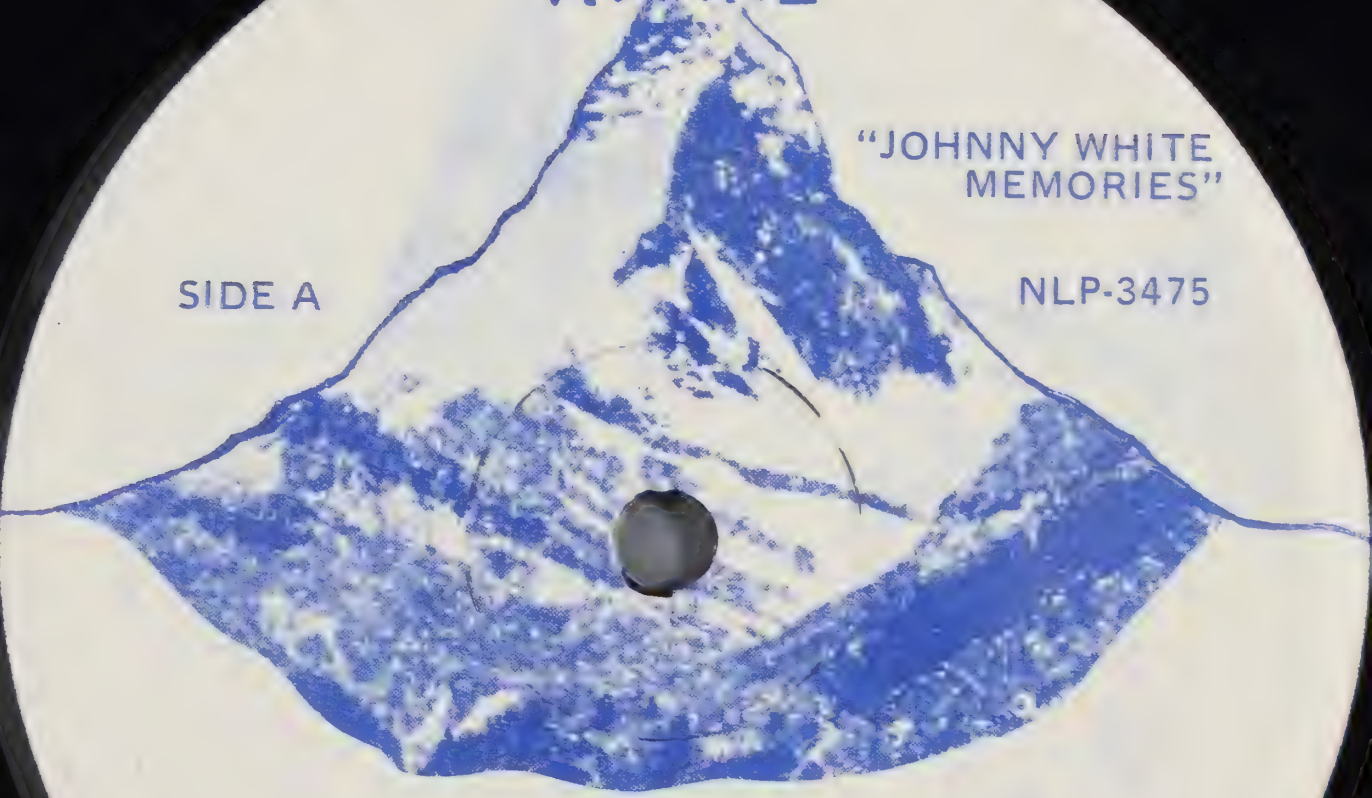
SIDE 2 **1966** **WA66-001B**

15980

String Along :40
Summertime 1:50
The Persian Kitten 2:00
Stormy Weather 1:25
Going Back 1:10
In The Still of the Night 1:45
5'2" Medley 2:45
Every Night 2:35
Lord If I Got My Ticket 1:55
Princeton Farewell 1:00
The Song is Ended 1:25

PRINCETON, NEW JERSEY

"ALPINE"



"JOHNNY WHITE MEMORIES"

SIDE A

NLP-3475

1. IF I HAD IT TO DO ALL OVER 2:38
2. FOLSOM PRISON BLUES 2:49
3. CRYING ROSES 2:22
4. LOUISIANA GAL 2:25
5. ROSES IN THE GARDEN 1:55

"ALPINE"

"JOHNNY WHITE MEMORIES"

SIDE B

NLP-3475

1. COAST OF MAINE 4:08
2. CANNONBALL YODEL 2:31
3. IF I LIVE TO BE A HUNDRED 3:00
4. I'M YODELIN' CRAZY FOR YOU 2:30
5. STOP AND THINK 2:22

SIDE 1
DO YOU HEAR WHAT I HEAR
THE SLEEPY HOLLOW SCHOOL CHORUS AND BAND
Marilyn Schroeder, Director
Irene Southern, Assistant Director
Mary Newhinney, accompanist
Century RECORDS
HIGH FIDELITY
25812
Gerald M. Lewis
216 S. Pershing Dr.
Arlington, Virginia
1. O Come, All Ye Faithful
2. A Holly Jolly Christmas
3. It Came Upon the Midnight Clear
4. The Twelve Days of Christmas
5. Silent Night
6. Do You Hear What I Hear
33 1/3

SIDE 2

DO YOU HEAR WHAT I HEAR

THE SLEEPY HOLLOW SCHOOL CHORUS AND BAND

Marilyn Schroeder, Director
Irene Southern, Assistant Director
Mary Newhinney, accompanist

Century RECORDS

HIGH FIDELITY
25812

Gerald M. Lewis
216 S. Pershing Dr.
Arlington, Virginia

1. Frosty the Snow Man
2. Silver and Gold
3. The Little Drummer Boy
4. Go Tell It On the Mountain
5. Thirty-two Feet and Eight Little Tails
6. White Christmas
7. We Wish You a Merry Christmas

33 1/3

"UNLIMITED CUTS"

The DEANSMEN
Bates College Octet
1961

Side 1

MO8P-3391

33⅓ RPM

Band 1. WHEN I GET TO HEAVEN
Band 2. TWENTY-SIX MILES
Band 3. MISSISSIPPI (Al, Dick, Jim, Steve)
Band 4. WALKIN' ALONG
Band 5. AUTUMN LEAVES
Band 6. TORCH BEARERS
Band 7. MA'AM'SELLE
Band 8. ANGELIQUE-O
Band 9. SHENANDOAH
Band 10. MANDY (Steve and Al)
Band 11. BRUSH UP YOUR SHAKESPEARE
Band 12. SOMEBODY LOVES ME

"UNLIMITED CUTS"

The DEANSMEN
Bates College Octet
1961

Side 2

MO8P-3392

33⅓ RPM

Band 1. I MISS HER IN THE MORNING
Band 2. CAROLINA (Jim and Tod)
Band 3. OLD MAN RIVER
Band 4. C'EST SI BON
Band 5. LET IT SNOW, LET IT SNOW, LET IT SNOW
Band 6. STEAL AWAY
Band 7. GOOD NEWS
Band 8. LORD JEFFREY AMHERST (Amherst College)
Band 9. FAR ABOVE CAYUGA'S WATERS (Cornell U.)
Band 10. BLUE MOON (Modified Version)

SIDE
A

SIDE
C

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6106
AC-2772-1
Record 1
Side 1
PERSONALITY IN
RELIGIOUS LIFE
Produced by Rev. William J. Cogan
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by ACTA Foundation
Manufactured by
RCA Custom Records
for
The ACTA Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6107
AC-2772-1
Record 1
Side 2
THE PERSON OF
THE MAN-GOD
Produced by Rev. William J. Cogan
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Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6108
AC-2772-2
Record 2
Side 1
THE PERFECT
CHRISTIAN PERSON
Produced by Rev. William J. Cogan
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for
The ACTA Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6109
-2772-2
Record 2
Side 2
THE SPIRIT OF PRAYER
IN RELIGIOUS LIFE, Part I
Produced by Rev. William J. Cogan
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for
The ACTA Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6110
AC-2772-3
Record 3
Side 1
THE SPIRIT OF PRAYER
IN RELIGIOUS LIFE, Part II
Produced by Rev. William J. Cogan
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Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6111
AC-2772-3
Record 3
Side 2
THE APOSTOLIC LIFE
OF THE COMMUNITY
Produced by Rev. William J. Cogan
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RCA Custom Records
For
The Acta Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6112
AC-2772-4
Record 4
Side 1
THE APOSTOLIC LIFE
OF THE INDIVIDUAL
Produced by Rev. William J. Cogan
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The Acta Foundation
Chicago, Ill.

A C T A RECORDS
BARNABAS M. AHERN
33 1/3 RPM
Long Play
U3RM-6113
AC-2772-4
Record 4
Side 2
FAITH AND CHARITY
IN RELIGIOUS LIFE
Produced by Rev. William J. Cogan
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For
The Acta Foundation
Chicago, Ill.

LIMELIGHT
SOUL ESPANOL
OSCAR PETERSON
Side 1
STEREO
LS-86044
1. MAS QUE NADA - 2:24
2. MANHA DE CARNAVAL - 3:41
3. CALL ME - 5:13
4. HOW INSENSITIVE - 4:00
5. CARIOCA - 4:27
PRODUCED BY HAL MOONEY
LIMELIGHT RECORDS

LIMELIGHT
SOUL ESPANOL
OSCAR PETERSON
Side 2
STEREO
LS-86044
1. SOULVILLE SAMBA - 2:22
2. AMANHA (Tomorrow) - 4:20
3. MEDITATION - 4:11
4. SAMBA SENSITIVE - 3:15
5. SAMBA DE ORFEU - 2:51
PRODUCED BY HAL MOONEY
LIMELIGHT RECORDS

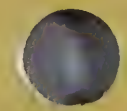
Side A Stereo

CPL1-2276-A

RCA

Knnillssonn

Nilsson



Victor

1 All I Think About Is You (Nilsson) 4:04
2 I Never Thought I'd Get This Lonely (Nilsson) 5:06
3 Who Done It? (Nilsson) 5:20
4 Lean On Me (Nilsson) 2:51
5 Goin' Down (Nilsson) 3:11

Arranged by Mike McNaught
A Nilsson House Production
Engineered & Co-Produced by
Robin Geoffrey Cable

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℗ 1977 . RCA RECORDS

Side **B** Stereo

CPL1-2276-B

RCA

Knnillssonn

Nilsson

Victor

1 Old Bones (Nilsson) 2:58
2 Sweet Surrender (Nilsson) 4:42
3 Blanket For A Sail (Nilsson) 2:33
4 Laughin' Man (Nilsson) 2:56
5 Perfect day (Nilsson) 3:54

Arranged by Mike McNaught
A Nilsson House Production
Engineered & Co–Produced by
Robin Geoffrey Cable

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℗ 1977 - RCA RECORDS

SIDE A "The history of decency"

C P IP86

SIDE B "Out to the various edges"

CP IP86

LEGRAND ©
RECORDS
HIGH SCHOOL, U.S.A. VOLUME 2
TOMMY FACENDA
MONO
LEGRAND LG 1009
SIDE 1
(FG 33-809-85 A)
1. NASHVILLE 2:11
2. NORTH & SOUTH CAROLINA 2:11
3. NEW ORLEANS 2:11
4. TEXAS 2:11
5. MINNEAPOLIS/ST. PAUL 2:11
6. FLORIDA 2:11
7. NEWARK, N.J. 2:11
8. ALABAMA/GEORGIA 2:11
All Songs Rockmasters Int. Network BMI
All Original Master Recordings
Dist. by: Rockmasters Int. Network,
317 Granby St., Norfolk, VA 23510
Tel. No.: 804/623-5565

LEGRAND ©
RECORDS
HIGH SCHOOL, U.S.A. VOLUME 2
TOMMY FACENDA
MONO
LEGRAND LG 1009
SIDE 2
(FG 33-810-85 B)
1. CLEVELAND 2:11
2. CINCINNATI 2:11
3. MEMPHIS 2:11
4. BUFFALO 2:11
5. SEATTLE/PORTLAND 2:11
6. HARTFORD 2:11
7. OKLAHOMA 2:11
8. ORIGINAL "LEGRAND" U.S.A./VIRGINIA 2:40
All Songs Rockmasters Int. Network BMI
All Original Master Recordings
Dist. by: Rockmasters Int. Network,
317 Granby St., Norfolk, VA 23510
Tel. No.: 804/623-5565

Melody House

KEYS TO LIFE

SIDE 1
33 1/3 RPM

MH - 69

1. Deep Breathing Exercise
2. Arms and Shoulders
3. Deep Breathing
4. Elbows, Forearms, Wrists & Fingers
5. Deep Breathing
6. Forearms, Wrists, Fingers
7. Legs and Hips
8. Deep Breathing
9. Hands and Fingers
10. Thumbs and Fingers
11.&12. Neck, Shoulders, Chest, Torso & Eye
13.&14. Facial and Neck Muscles
15. Neck and Shoulders

MELODY HOUSE, 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

Melody House

KEYS TO LIFE

SIDE 2
33 1/3 RPM

MH - 69

16. Neck Exercise to Relax Tension
17. Nose and Facial Muscles
18. Eyes
19. Deep Breathing
20. Hips, Upper & Lower Legs, Ankles & Toes
21. Deep Breathing
22. Shoulders, Neck and Chin
23. Deep Breathing
24. Arms & Shoulders (Circling)
25. Shoulders, Pectorals and Arms (Wing Stretch)
26. Shoulders, Pectorals (Wing Stretch & Spread)
27. Arms and Shoulders for Strength
28. Leg Marches & Scissor Action
29. Deep Breathing
30. Body Bending

MELODY HOUSE 819 N.W. 92ND, OKLAHOMA CITY, OKLAHOMA 73114

Disco Single

33⅓ RPM
STEREO
℗ 1979 CBS Inc.

2Z8-5515
AA-AF
2Z8 5515-3
Time: 10:39

BRAINSTORM
HOT FOR YOU

-T. Womack - B. Woods-
Special Disco Version From The Tabu
Lp: "FUNKY ENTERTAINMENT" JZ 35749
Arranged by Trineta Womack, Charles Overton, and Jerry Peters
Produced by Jerry Peters for Music Mecca West Productions, Inc.
Mixed and Mastered by Rick Gianatos

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City

Disco Single

33⅓ RPM
STEREO
℗ 1979 CBS Inc.

2Z8-5515
AA-AF
2Z8 5515-4
Time: 4:45

BRAINSTORM

DON'T LET ME CATCH YOU WITH YOUR GROOVE DOWN

-R. Gonsalves-

Special Disco Version From The Tabu
Lp: "FUNKY ENTERTAINMENT" JZ 35749

Arranged by Renell Gonsalves
Produced by Jerry Peters for Music Mecca
West Productions, Inc.
Mixed and Mastered by Rick Gianatos

Distributed by CBS Records/CBS Inc./51 W. 52 St., New York City

Rick Myers

Obstacle #79: MEMORY IS CURRENT

OPEN MOUTH RECORDS

Side A 33 1/3 RPM

LAURIE'S ARRIVAL

CORNER OF A ROOM WITH SOUND

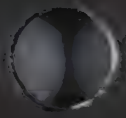
DISARRAY SEQUENCE

OM68

Rick Myers

Obstacle #79: MEMORY IS CURRENT

OPEN MOUTH RECORDS



Side B 33 1/3 RPM

PNEUMATICS

VOICE CORRESPONDENCE

MEMORY IS CURRENT

OM68

JACKPOT
SIDE 1
331/3 R.P.M
OSSIE SCOTT – MY WAY
1. This Feeling (B. Lee, O. Scott)
2. You Are Everything (T. Bell, L. Creed)
3. My Way (P. Anka, F. Revaux)
4. Don't Close The Door (B. Lee, O. Scott)
5. Delighted Lady (B. Lee, O. Scott)
1, 4 & 5 Third World Music
2 Gamble Huff Music, 3 Shapira Burnstein
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Dist. by
Sonic Sounds

JACKPOT
SIDE 2
331/3 R.P.M
OSSIE SCOTT – MY WAY
1. Pleading
2. More Than One Reason
3. Dearest One
4. Understanding
5. You Will Never Know
(B. Lee, O. Scott, Pub. Third World Music)
Dist. by
Sonic Sounds
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ROOOS
RECORDS
STOLEN (Studio) MOMENTS
JEFF LANDROCK
SIDE A
33 1/3 RPM
℗ & © 1987
Landrock Music
STEREO
RR-034
1. FAT THINGS THAT FLY
2. HELP ME OUT LORRAINE
3. CONVINCE YOURSELF
4. WHY DON' T YOU TAKE THE REST OF YOUR LIFE OFF?
5. NANCY
6. I MAY BE WRONG
7. MONEY
All Selections Written by JEFF LANDROCK

ROOOS
RECORDS
STOLEN (Studio) MOMENTS
JEFF LANDROCK
SIDE B
33 1/3 RPM
℗ & © 1987
Landrock Music
STEREO
RR-034
1. RUN AWAY
2. KEYS TO YOUR CASTLE
3. THROUGH MY WINDOW
4. SCENES FROM YOUR LIFE
5. IF IT MATTERED
6. HEY HEY HEY
7. LULLABY FOR LINDSAY
All Selections Written
by JEFF LANDROCK

THE SPORES

STEREO
33 1/3 RPM

SIDE A
© 1983 SPORADIC PRODUCTIONS

1. YOU GOTTA BELIEVE 3:21
2. CITY GIRL 4:04

PRODUCED BY HIRSH GARDNER
(All songs written by THE SPORES)
SPORES 001/A

THE SPORES

STEREO
33 1/3 RPM

SIDE B
© 1983 SPORADIC PRODUCTIONS

1. SECRET ROMANCIN 3:08
2. MATTER OF TIME 3:12

PRODUCED BY HIRSH GARDNER
(All songs written by THE SPORES)
SPORES 001/B

"Ships on the Sea of College Life"

Class Song of 1949

Side 500 B
Outside Start

78 R.P.M.
Lateral

Music: Brooks

Words: Boylan, Walker

"Alma Mater"

Through The Crystal

Competitive Song - Class of 1949

May 11, 1949

Side 500 A
Outside Start

78 R.P.M.
Lateral

Music: Brooks, Crapo

Words: Brooks, Boylan, Crapo,
Fletcher, Simes

AVENUES

ADP-3418-SA

AVENUES

ADP-3418-SB

CHRISTIAN E.F.F.E. & NIKI B
> Mekkanika

A1: Sonar Main Mix
B1: Paolo Kighine Remix
B2: Exto' Mix

Written by Luca Tudisco (92675 for SIAE).
Produced and mixed by Christian E.F.F.E. & Niki B at Essence Studio, Rapallo, Italy.
www.F-B.IT
Published by Copyright Control.
B1. Remix and additional production by Paolo Kighine.
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Worldwide Distribution via PRIME 0208 601 2200.
E-Mail: premiersounds@primedistribution.co.uk

PREMIER005 MADE IN ENGLAND

Premier SOUNDS

B

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Ahmir
AHMIRMUSIC.COM
SIDE A
For Promotional Use Only
1. Welcome To My Party (3:30)
2. Welcome To My Party - Instrumental (3:30)
3. Welcome To My Party - Acapella (3:30)
4. You're The One (3:57)

Ahmir
AHMIRMUSIC.COM
SIDE B
For Promotional Use Only
1. Welcome To My Party (3:39)*
2. Heat It Up (Remix) (4:00)*
3. Heat It Up (Remix) - Instrumental (4:00)*
4. Shake Your Property - (4:33)*
*International Release

Kamikaze tunes

Cisco Kid

Harley David

487002-1
made in Belgium

All tracks produced by: Francis "Cisco Kid" Van Mechelen
Tom "TDR" De Ridder

Logo side - 33 rpm
1- TDL Staccato RMX By Tommy-V Droppie & Lorenzo
2- The Hard Way

Harley David

This side - 33 rpm
1- Radio Cut
2- Bonus Track - Millenium Final Countdown
Cisco Kid Live @ Ego Trip Paris

Bookings Live Act: Star Ent. ..32 (0) 9 232 56 66
Info Kamikaze tunes @ ..32 (0) 16 490 278

DISCO KID

CARRON
RECORDS

SIDE 2
759-B

Prod. by Richard Whitely
Arr. by K. Lee & Horace Andy
Exec. Producer: B. Whitely
© ℗ 1985
Island In The Sun Prod'ns
ASCAP

DISCO 45

Distributed by
ISLAND IN THE SUN
RECORDS INC
99-18 Northern Blvd.
Corona, N.Y. 11368

BIG DUB

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DJ Misjah & DJ Tim
Access
A1 Original Mix 7:05
A2 Red Jerry Remix 7:58
loaded
8573-87886-0
℗ 2001 eastwest records gmbh
an AOL time warner company
licensed from Midtown

DJ Misjah & DJ Tim
Access
B1 DJ Scarecrow vs.
Chopstick Remix 7:56
B2 Steve Stoll Remix 6:01
loaded
0573-87895-0
an AOL time warner company
licensed from Midtown

MPB

RECORDING STUDIO

Phone: SU 7-2106-7

Studio 27 West 67th Street, New York 23 N. Y.

SIDE 2—LP

1952-05-1 B

THE BUZZIN' DOZEN

COLBY JUNIOR COLLEGE

New London, N. H.

FRATERNITY MAN; DREAM; PERSIAN KITTY;

CHOO-CHOO; REMEMBERING;

LIZA

MPB
RECORDING STUDIO
Phone SU 7-2105-7
Studio 27 West 57th Street, New York 23, N. Y.
SIDE 1—LP
1952-DS-1A
THE BUZZIN' DOZEN
COLBY JUNIOR COLLEGE
New London, N. H.
THE MOON SONG, RIDING MY TIME;
MOOD INDIGO, COLBY YEAR;
SPEAK LOW

wea

MAXI SINGLE

AEPI MADE IN GREECE
33⅓ RPM
SIDE ONE

248864-0
248864-0 S A
MFD. by G.P.I. S.A.
STEREO

VIA VERDI

DIAMOND
(P.Giuliante-M.Grati-M.Flores)
-7 inch-
executive producer
Mario Flores
IBIZA Record
(P) 1985 S.I.A.E.

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wea

MAXI SINGLE

AEPI MADE IN GREECE
33⅓ RPM
SIDE TWO

248864-0
248864-0 S B
MFD. by G.P.I. S.A.
STEREO

VIA VERDI

DIAMOND
(P.Giuliante-M.Grati-M.Flores)
-12 inch-
executive producer
Mario Flores
IBIZA Record
(P) 1985 S.I.A.E.

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breathless

FIGURES ON A BEACH

A
SIDE

Written by Figures On A Beach ©1984
Published By Broadway Gothic
℗1984 Metro-America Records

Mixed by Ivan Ivan

PRODUCED BY DON WAS

FIGURES ON A BEACH

METRO-AMERICA

METRO-AMERICA

MA1004
33⅓ RPM
STEREO

A SIDE
breathless (5:46)

B SIDE

B SIDE
breathless + (3:59)
breathless beats (2:36)

Four tracks from

MICHAEL URBANIAK

new CD-only release edited for radio airplay.

CINEMODE

- BUTTERFLY **4:19**
- NEW LIFE **4:20**
- AFRICA **4:03**
- JAZZ IS **4:07**

For promotion only.
We MEAN it.

RYKO

RBD 037-4 DDA

RYKODISC, Pickering Wharf, BLDG. C-3G, Salem, MA 01970, USA

MICHAEL
URBANIAK
SIDE A
1 BUTTERFLY
(radio edit) 4:19
2 NEW LIFE
(radio edit) 4:20
(Michael Urbaniak;
Lato Music/ASCAP)
From the CD release
Cinemode
(RCD 10037)
Edited by
Dr. Toby Mountain
33.3 rpm
RYKO
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℗ 1988 UBX
Productions
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etc.
DDA
RBD 037-4
COMPACT
disc
DIGITAL AUDIO

MICHAEL
URBANIAK
SIDE B
RYKO
1 AFRICA
(radio edit) 4:03
2 JAZZ IS
(radio edit) 4:07
(Michael Urbaniak;
Lato Music/ASCAP)
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RBD 037-4
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Cinemode
(RCD 10037)
Edited by
Dr. Toby Mountain
33.3 rpm
COMPACT
disc
DIGITAL AUDIO

PROMOTION COPY – NOT FOR SALE

THE PLANET FUNK

(Michael Zager-Jolyon Skinner)
(From the A&M album "That's What Time It Is" SP-4880)

/ **SP-17181**
Sumac Music Inc./
Irving Music, Inc./
Virjon Publishing
(BMI)
(SP-017181-A)

STEREO
33⅓ RPM
EDITED VERSION
TIME: 3:40

JOHNNY GUITAR WATSON

Produced by Michael Zager
(Michael Zager produces for Love-Zager Productions Inc.)
Co-Produced by Johnny Guitar Watson
Executive Producer: Herb Alpert
℗ 1981 A&M Records, Inc.

Y

eats tapes

side b:

ptery d
animal minded

all songs written & performed by marijke jorritsma and gregory zifcak. engineering & 303 programming by solenoid. recorded in portland mastered by rashad at dubplates & mastering

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33 1/3 r.p.m.
CL 4

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baked goods, uk
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CARRERE
RAF
33⅓ RPM
STEREO
℗ 1984 Carrere
Recording Corp.
4Z9 05032
AA-AF 4Z9 05032-3
Time: 6:08
SELF CONTROL
-S. Piccolo - G. Bigazzi - R. Riefoli-
Arranged by C. Valli
Produced by G. Bigazzi
Publisher: Sugar Music
DEMONSTRATION
NOT FOR SALE
MANUFACTURED AND DISTRIBUTED BY CBS RECORDS/CBS INC./51 W. 52 STREET, NEW YORK, N.Y.

Showcase Productions

division of Pepper Sound Studios

PRODUCTION MUSIC

33⅓ RPM
Microgroove

NAB

70809A

PM-7
Side 1

1. SCP Music 37-A Big Band—:60
2. SCP Music 37-B Big Band—:30
3. SCP Music 37-C Big Band—:20
4. SCP Music 37-D Big Band—:10
5. SCP Music 38-A Driving James Brown—:60
6. SCP Music 38-B Driving James Brown—:30
7. SCP Music 38-C Driving James Brown—:20
8. SCP Music 38-D Driving James Brown—:10
9. SCP Music 39-A Big Brass Boff—:60
10. SCP Music 39-B Big Brass Boff—:30
11. SCP Music 39-C Big Brass Boff—:20
12. SCP Music 39-D Big Brass Boff—:10

Showcase Productions

division of Pepper Sound Studios

PRODUCTION MUSIC

33⅓ RPM
Microgroove

NAB

70809B

PM-7
Side 2

13. SCP Music 40-A Medium Latin Tempo—:60
14. SCP Music 40-B Medium Latin Tempo—:30
15. SCP Music 40-C Medium Latin Tempo—:20
16. SCP Music 40-D Medium Latin Tempo—:10
17. SCP Music 41-A Dramatic Brass—:60
18. SCP Music 41-B Dramatic Brass—:30
19. SCP Music 41-C Dramatic Brass—:20
20. SCP Music 41-D Dramatic Brass—:10
21. SCP Music 42-A Light and Lively—:60
22. SCP Music 42-B Light and Lively—:30
23. SCP Music 42-C Light and Lively—:20
24. SCP Music 42-D Light and Lively—:10

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

Disco Single

CHERYL LYNN

33⅓ RPM
STEREO
℗ 1979 CBS Inc.

43-11261
XSS 167188
Time: 3:48

IN LOVE

-D. Cohen - L. Ruchala-

Special Version From The Columbia Lp:
"IN LOVE" JC 36145

Produced by Barry Blue
Remixed by Bert deCoteaux

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

TONY DI BART

love you more

1.Cow'n' Gate Mix

2.Frank'o' Moiraghi Mix

3.12" Main Vocal Mix

4.12" Nicolson Mix

℗1997 UDP DISCO PIU.

UDP

Manufactured & Distribuited by DISCOPIU' S.r.l.
Via Quintiliano, 29 - 20138 Milano - ITALY
Ph. +39 / 2 / 58011366 r.a. Fax +39 / 2 / 5063293

UDP 1056

H 1190554

SIAE

MIX

LOVE YOU

MORE

UDP

UDP 1056

DISCOPIU'

(C) 1987

fuju

LET'S MAKE MUSIC

Side One

TA 001A

1. Love is Our Affair
2. Simple Song
3. Fantasy
4. Enchantment
5. Transamerica Commercial

LET'S MAKE MUSIC

Side Two

TA 001B

Best of Broadway Medley
Selections from The Music Man,
South Pacific and
West Side Story

Lifeline
OPEN THE DOOR
SIDE 1
LYE - LLR2-82
1. The Door (Johnson) 3:43
2. Your Love Broke Through (Green, Fishkind, Stonehill) 2:44
3. Lord, I'm A Vessel (Freeman) 2:02
4. Mary (De Garmo, Key) 3:07
5. Bear the Burden (Salmond, Mulder) 1:52
6. Fellow Man (Hildebrand) 3:36
7. The Lord Bless You and Keep You
(Cuthin, Heller) 1:03

Lifeline
OPEN THE DOOR
SIDE 2
LYE - LLR2-82
1. The Church's One Foundation (Stone, Wesley) 1:50
2. Out of the Church (Hildebrand) 4:35
3. Come Thou Long Expected Jesus (Wesley, Walker) 1:36
4. Love's in Need of Love Today (Wonder) 2:50
5. Never Give You Up (Grant, Tomlinson, Bannister) 3:01
6. Stay With Me (Hildebrand) 3:38
7. Stumbling Heavenward
(Salmond, Mulder) :31

the Spirit of
Summer
MAY 2 3 1986
A
Hour 1
Side 1
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CBS RADIO

the Spirit of
Summer
D
MAY 23, 1986
Hour 1
Side 2
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Hour 1
Side 1
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MAY 23. 1986
Hour 1
Side 1
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CBS RADIO

the Spirit of
Summer
F
MAY 23, 1986
Hour 1
Side 2
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Show 1
CBS
RADIO

SIDE 1

THE TIME IS NOW

Echoes of Calvary

STEREO
38934

Cavern Sound Corp.
16400 E. Truman Road
Independence, Mo. 64050

1. The Time Is Now - Huff
2. Goin' To Build My Life - Anthony, arr. Williams
3. Deep Down In My Heart - Loveless
4. The Garden of My Heart - Lillenass, arr. Widen
5. He'll Never Let You Fall - Carmichael, arr. Niehaus
6. He's Got The Whole World In His Hands - arr. Spurr
7. Yesterday, Today, and Tomorrow - Wyrtzen
8. It's About Time - Dunlop, Wilcox, arr. Ayers

33 1/3

SIDE 2

THE TIME IS NOW

Echoes of Calvary

STEREO
38934

Cavern Sound Corp.
16400 E. Truman Road
Independence, Mo. 64050

1. The Way, The Truth, The Life - Grund, arr. Williams
2. I'll Trust and Never Be Afraid - Vandertuy
3. My Friend and I - arr. Carmichael
4. Surely He Hath Born Our Griefs - Littleton
5. God Is So Wonderful - Marshall, arr. Pearce, Anthony
6. Let The Whole World Know - Peterson
7. Tell The Good News - Peterson

33 1/3

NATIONAL Sears TRAINING

AUTOMOTIVE SERVICE TRAINING

SS-25761-01A
Side 1

33⅓ RPM
30/50 Automatic
start film on
first frame

POWER SELLING

AST-42

11:30

NATIONAL Sears TRAINING

AUTOMOTIVE SERVICE TRAINING

SS-25761-01B
Side 2

33⅓ RPM
Bell Manual
start film on
first frame

POWER SELLING

AST-42

11:30

NATIONAL

Sears

TRAINING

SS-26011-01A
Side 1

33⅓ RPM
30/50 Automatic
start film on
first frame

Freezer Sales Review

73-47-2

17:50

NATIONAL

Sears

TRAINING

SS-26011-01B
Side 2

33⅓ RPM
Bell Manual
start film on
first frame

Freezer Sales Review

73-47-2

17:50

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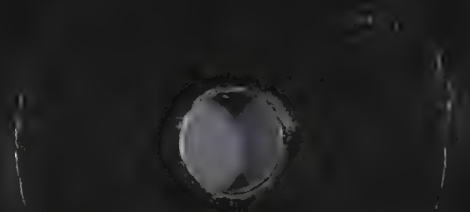
1 INTRO 2 LOST IN SPACE 3 ROCKETS ON THE BATTLEFIELD 4 LIVIN' ASTRO
EXECUTIVE PRODUCERS: NOEL NEITH AND JEREMY LARNER
RUFFHOUSE
BLACK ELVIS/LOST IN SPACE

JACK YIANITSAS
REVEALS
"THE POWER WITHIN YOU"

SIDE ONE
SCM-576
33⅓ RPM



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1. THE GREATEST UNEXPLORED PLANET
2. THE EQUAL OPPORTUNITY TO BECOME UNEQUAL
3. MEET YOUR OTHER SELF
4. THE SUCCESS OF FAILURE

Motivation Unlimited
A Division of Solar, Inc.
P. O. Box 3029
Lake Charles, La. 70601
Phone (318) 433-7385

JACK YIANITSAS REVEALS

"THE POWER WITHIN YOU"

SIDE TWO
SCM-577
33⅓ RPM

STEREO
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© Jack Yianitsas

1. THE PERSON YOU WILL NEVER LEAVE
2. A REASON TO SUCCEED
(The Football Story)
3. WHAT DO YOU BELIEVE?

Motivation Unlimited
A Division of Solar, Inc.
P. O. Box 3029
Lake Charles, La. 70601
Phone (318) 433-7385

START RECORD AS DIRECTED IN FILMSTRIP
ADVANCE FRAME AT EACH BELL SIGNAL

SVE

A777-1RR

Bell & Automatic
30/50 cycle frame advance,
33-1/3 rpm
Running time: 11' 15"

XTAC 96694
Use with filmstrip
of the same name
A777-1

RESPECT FOR PROPERTY

NARRATOR
Maurice Copeland

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6-6620A

SOCIETY FOR VISUAL EDUCATION, INC.
CHICAGO, ILLINOIS 60614

START RECORD AS DIRECTED IN FILMSTRIP
ADVANCE FRAME AT EACH BELL SIGNAL

SVE

A777-1RR

Bell & Automatic
30/50 cycle frame advance
33-1/3 rpm
Running time: 10' 15"

XTAC 96695
Use with filmstrip
of the same name
A777-2

CONSIDERATION FOR OTHERS

NARRATORS
Maurice Copeland
Geraldine Kay

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6-6620B

SOCIETY FOR VISUAL EDUCATION, INC.
CHICAGO, ILLINOIS 60614

PLAYER PRODUCTIONS
And
OUTSIDE RECORDS

Composed, Arranged
and Produced by:
P. Ashton and R. Johnson
© 1986/87
All Rights Reserved
33 1/3 RPM

Published by:
P's Sweet Music
And Odianer Music
ASCAP

SIDE V1
TIME: 7:45

"That's Life"

(P. Ashton/R. Johnson)

VISHUNZ

P.O. Box 4187
Arlington, VA 22204
Made in Canada
WRA1-371

PLAYER PRODUCTIONS

And

OUTSIDE RECORDS

Composed, Arranged
and Produced by:
P. Ashton and R. Johnson
© 1986/87
All Rights Reserved
33 1/3 RPM

Published by:
P's Sweet Music
And Odloner Music
ASCAP

SIDE V2

TIME: 6:17

"Get Up And Dance"

(P. Ashton/R. Johnson)

VISHUNZ

P.O. Box 4187
Arlington, VA 22204
Made in Canada
WRA1-371

PLP-5002A

Produced by
M. Stevenson,
C. Paul & L. Ware

TRUTH
by
TRUTH

Side One

Compatible STEREO
All Tunes People Music/
BMI

1. HAVE YOU FORGOTTEN (M. DeGreve) 3:05
2. BEING FARMED (Bob Doran) 3:21
3. ANYBODY HERE KNOW HOW TO PRAY (Mickey Stevenson) 3:53
4. WISE OLD FOOL (M. DeGreve & T. Jacobson) 3:23
5. LET IT OUT, LET IT IN (Leon Ware) 2:45
6. FAR OUT (J. Kerr & B. Doran) 2:52

people records • 6430 sunset • hollywood, calif. 90028

people

PLP-5002B

Produced by
M. Stevenson, C. Paul

TRUTH
by
TRUTH

Side Two

Compatible STEREO
All Tunes People Music/
BMI
*Lowery Music/BMI

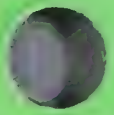
*1. WALK A MILE IN MY SHOES (Joe South) 3:45
2. THOUGHTS (M. DeGreve & D. Smith) 3:35
3. NEW YORK (J. Kerr) 2:50
4. CONTRIBUTIN' (Bob Doran) 3:15
5. LIZZIE (Bob Doran) 2:51
6. TALK (J. Kerr & B. Doran) 2:48

people records • 6430 sunset • hollywood, calif. 90028

"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 1 Side A



AAVP#71660
Compatible

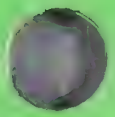
1. Dr. James Edward Cheek 4:42
2. Vernon E. Jordan 4:43
3. Marian Armand 4:50
4. Reba Poole 4:46
5. David Kent 4:50

National Clearinghouse For
Drug Abuse Information
Box 1909 Rockville, Md.
20850

"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 1 Side B



AAVP#71660
Compatible

1. Matthew Wright 4:57
2. Leonard R. Scott 4:55
3. Sister Elizabeth Harris 4:47
4. Harold Celestine 4:53
5. George Hicks 4:57

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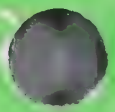
Box 1909 Rockville, Md.
20850

"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 2 Side A



AAVP#71661
Compatible

1. Ernest Duke McNeil 4:54
2. Dr. Frank Raiford 4:49
3. Constance Badger 4:45
4. Dr. Jesse McDade 4:56
5. Dr. William Harvey 4:56

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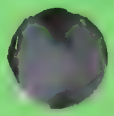
"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 2 Side B



AAVP#71661
Compatible

1. Lerone Bennett, Jr. 4:49
2. Gamble & Huff 4:57
3. Larry McKinley 4:43
4. H. B. Barnum 4:43
5. Smokey Robinson 4:47

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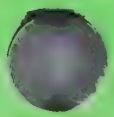
"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 3 Side A



AAVP#71662
Compatible

1. Lou Gossett 4:45
2. Ruby Dee 4:53
3. Clarence Williams, III 4:33
4. Vida Blue 4:57
5. Lem Barney 4:47

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"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 3 Side B

AAVP#71662
Compatible

1. Nancy Wilson 4:57
2. Freda Payne 4:31
3. B. B. King 4:45
4. Redd Foxx 4:48
5. Flip Wilson 4:49

National Clearinghouse For
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20850

"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 4 Side A

AAVP#71663
Compatible

1. Al Reed 4:36
2. Elaine S. McGee 4:54
3. Earl Burnett 4:52
4. Sonnie Dunnigan 4:33
5. Martha Davis 4:55

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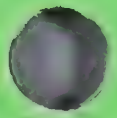
"To All My Young Brothers And Sisters With Love"

Public Affairs Programs

33⅓ RPM
Record 4 Side B



AAVP#71663
Compatible

1. Phoenix House Teenagers 4:58
2. Jock Taylor 4:52
3. Heshimu 4:55
4. Emma Thorne 4:40
5. Julia Richmond High School Students 4:49

National Clearinghouse For
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20850

Q.Q. DANCE
"Varios"

SONOGRAFICA

220.005—A
33.3 RPM.

1- **TOY BOY** *(Muchacho Juguete) Sinitta* (Stock/Aitken/Waterman)*
2- **ANIMAL HOUSE** *(Casa Animal) D.J.System (Secchi/Pavesi/Catalano)* 3- **LET'S START THE DANCE** *(Comencemos el Baile) Los Mayos (Bohannon)* 4- **4, 3, 2, 1** *(Micaela) (Del Vecchio/Rossi/Bonsanto)* 5- **GET DOWN ON IT RAP** *(Pegate al Rap) N.Y.Rappers (P.Gema/Falkus Vangok* 6- **BROWN SUGAR** *(Azúcar Moscabada) Gypsy & Queen (M Farina/G.Crivellente)*

(P) 1987 Distribuidora Sonográfica C.A.
Bajo Licencia de Disco Magic, Italia
excepto * PolyGram Int'l Music B.V.
Depósito Legal nb-87-5573

Q.Q. DANCE
"Varios"

SONOGRAFICA

220.005—B
33.3 RPM.

1- BALLA, BALLA *(Baila, Baila) Francesco Napoli★ (Italian Hit Collection)* **2- LET'S DO IT** *(Vamos a Hacerlo) Gang One Willy (Tacconi/Falcus/Vangok/A.Carpani)* **3- GIVE ME LOVE** *(Dame Amor) Suzanne (M.Farina/R.Silvestrelli)* **4- EL DIABLO** *(Antonella) (Marco Tansini/Simona Zanini)* **5- PUMP UP THE VOLUME** *(Sube el Volumen) Marrs★ (S. & M.Young)* **6- BOYS** *(Muchachos) Sabrina++ (M.Bonsanto/ R.Rassi/C.Cechetto/M.Chariton)*

(P) 1987 Distribuidora Sonográfica C.A.
Bajo Licencia de Disco Magic, Italia
excepto ★PolyGram Int'l Music B.V.
++ Five Records, Italia
Depósito Legal nb-87-5573

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WEEK OF
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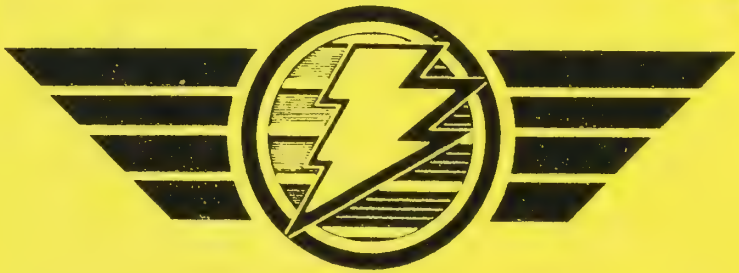

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GUEST D. J.

SIDE ONE
YELLOW
RSG 83-79

Steve Perry of Journey

SHOW #79

Band #1 – Promo – Not To Air With Program
Band #2 – Promo – Not To Air With Program

BROADCAST DATE: WEEK OF SEPTEMBER 26, 1983

℗ Straight Arrow
Publishers Inc. 1981

ROLLING STONE MAGAZINE PRODUCTIONS

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GUEST D. J.

SIDE ONE
RED
RSG 83-80

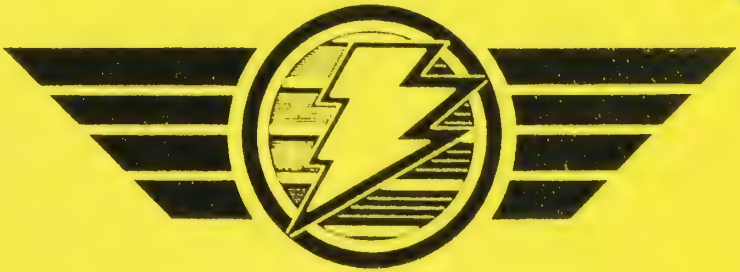
Martha Davis of the Motels

SHOW #80

Band #1 – Promo – Not To Air With Program
Band #2 – Promo – Not To Air With Program

BROADCAST DATE: WEEK OF OCTOBER 3, 1983

℗ Straight Arrow
Publishers Inc. 1981



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GUEST D. J.

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YELLOW
RSG 83-79

Steve Perry of Journey

SHOW #79

BROADCAST DATE: WEEK OF SEPTEMBER 26, 1983

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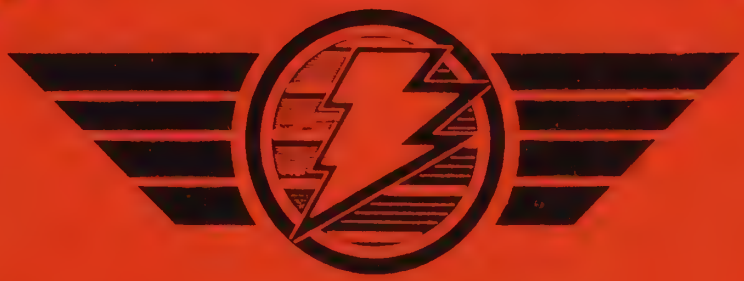

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SIDE TWO
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RSG 83-80

Martha Davis of the Motels

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RSG 83-79

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SHOW #79

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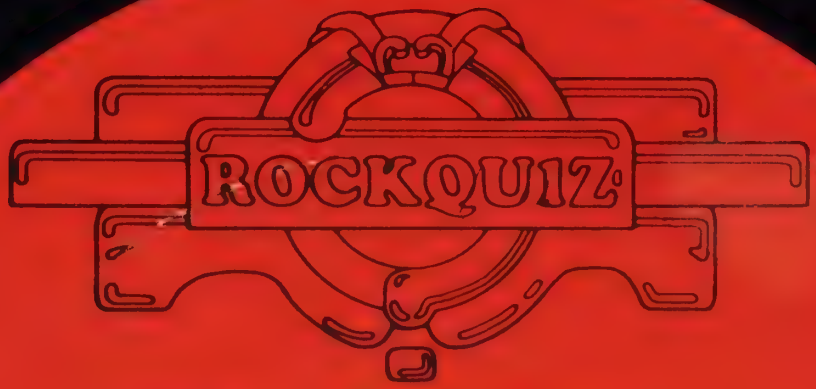

ROCK QUIZ WEEKEND SPECIAL

THE POLICE

WEEKEND OF AUGUST 19–21, 1983

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SQW 10
SIDE 1
STEREO
33⅓ RPM

PROGRAM

1. STEWART COPELAND ID
2. STING MOVIES
3. POLICE INSTRUMENTALS
4. SQUEEZE
5. SONG CHARACTERS
6. ANDY SUMMERS' GROUPS
7. STEWART COPELAND OUTSIDE POLICE
8. THE SECRET POLICEMEN
9. STING ID
10. "GHOST IN THE MACHINE"

ROCK QUIZ WEEKEND SPECIAL

THE POLICE

WEEKEND OF AUGUST 19–21, 1983

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SGW 10
SIDE 2
STEREO
33⅓ RPM

PROGRAM

11. REGATTA de BLANC
12. WORLDLY SONGS
13. ANIMALS
14. OUTSIDE MUSICIANS
15. SYNCHRONICITY
16. ANDY SUMMERS ID
17. OUTLANDOS d'AMOUR
18. WOMEN'S NAMES
19. SOUNDTRACKS
20. ZENYATTA MONDATTA

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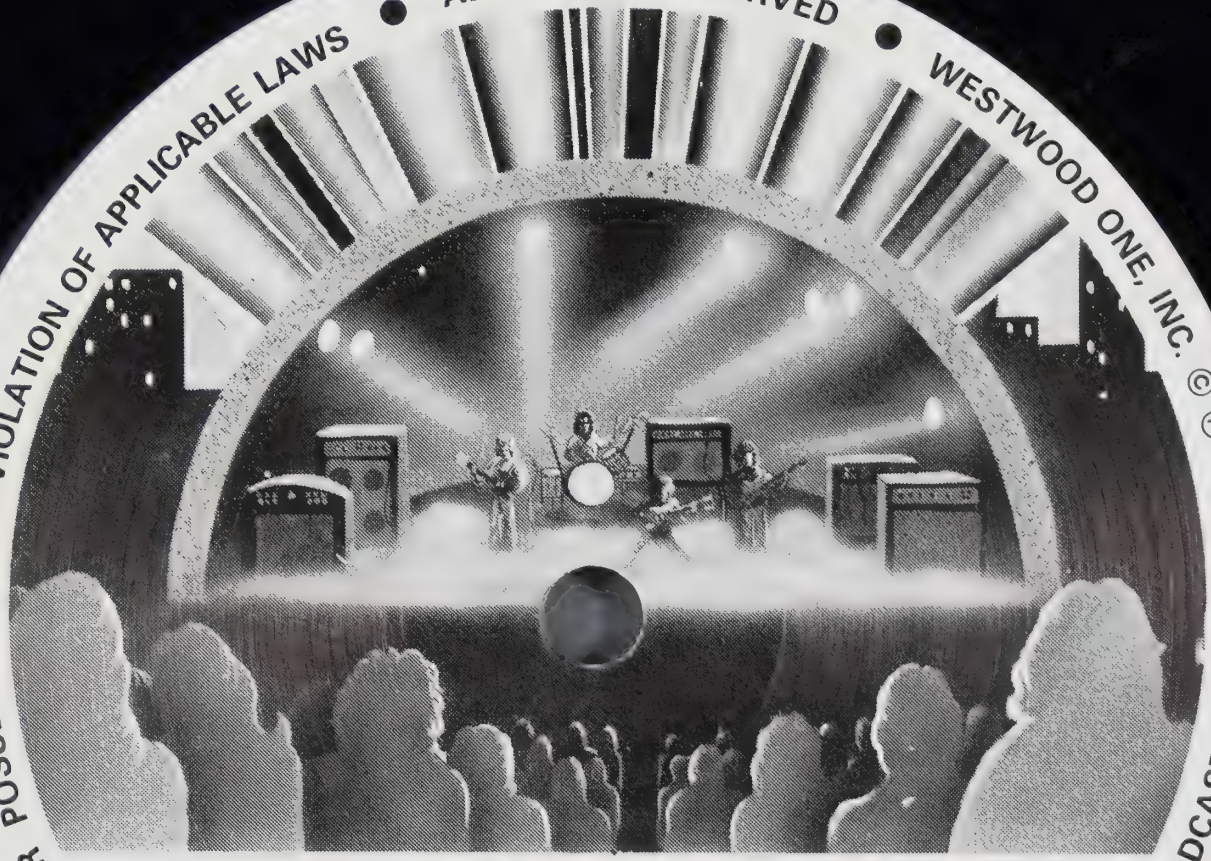

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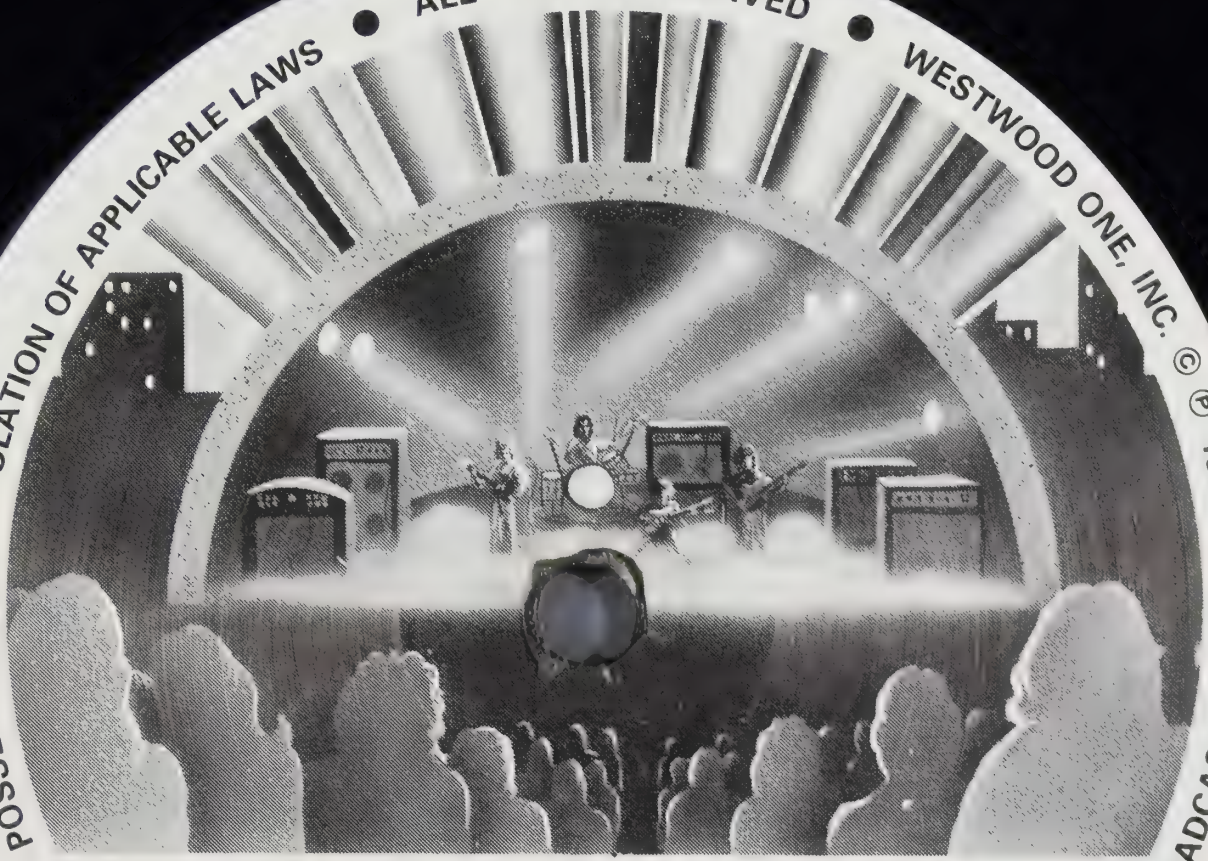

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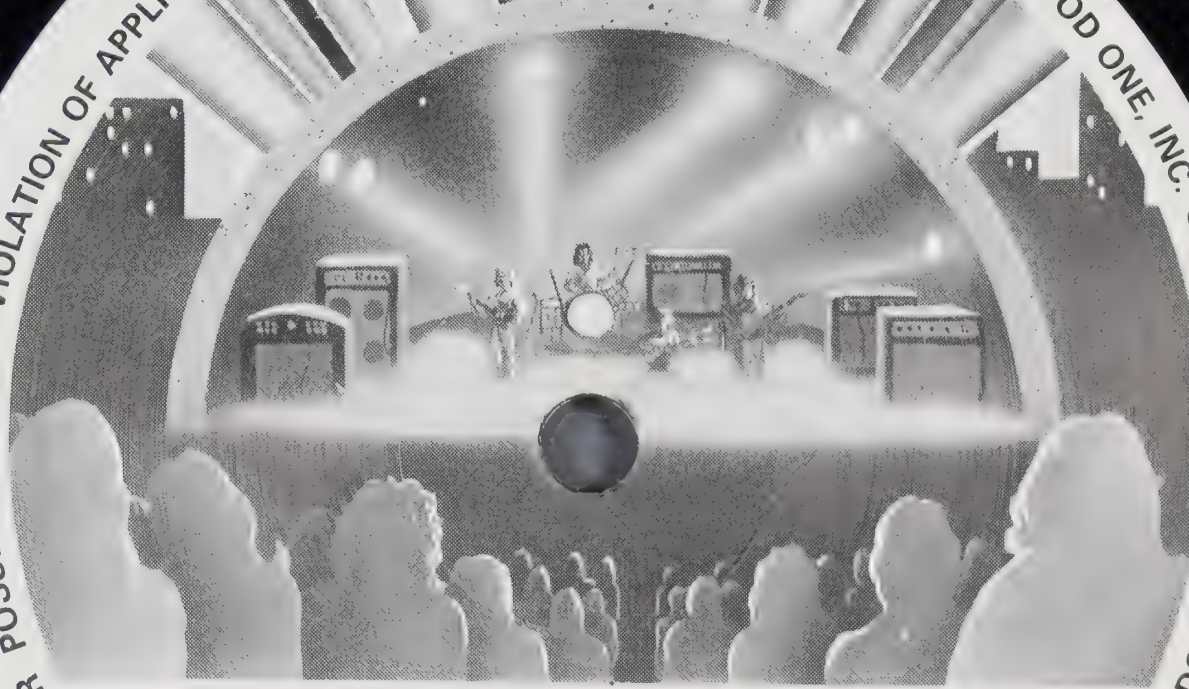

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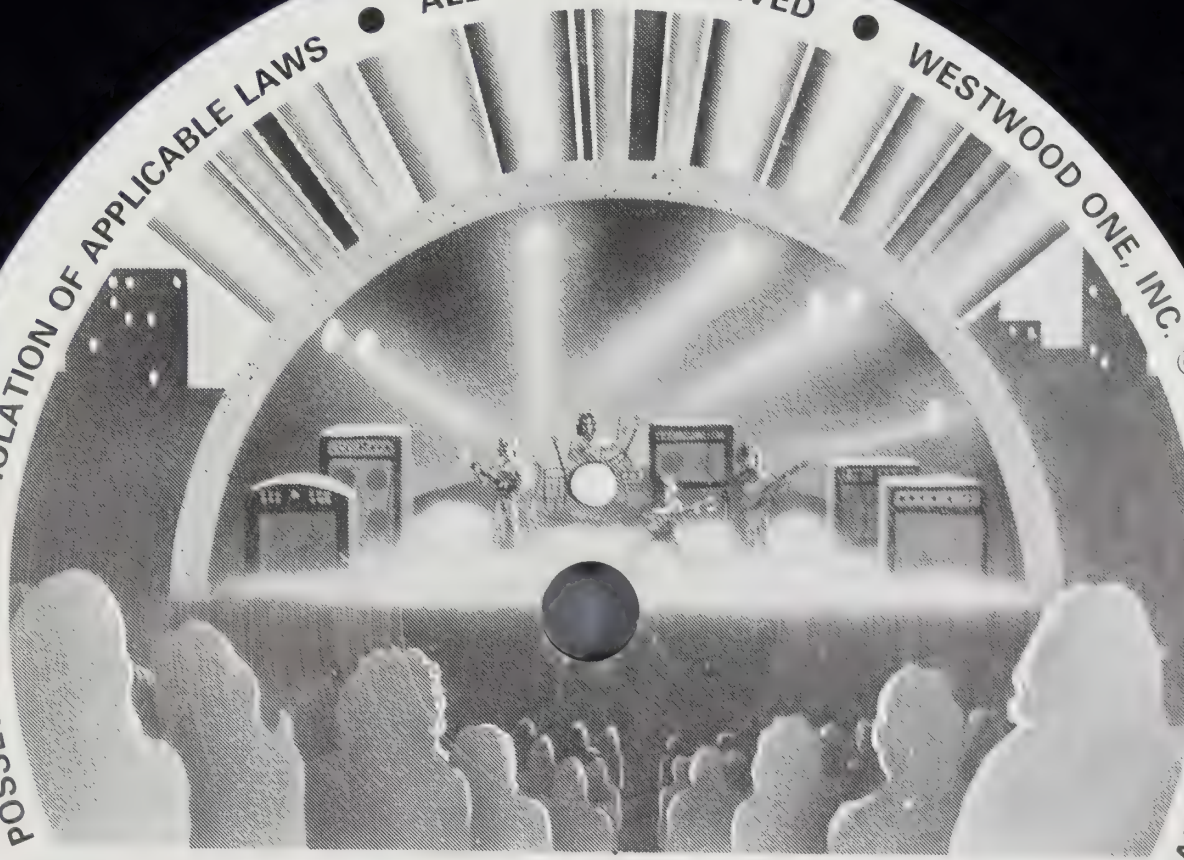

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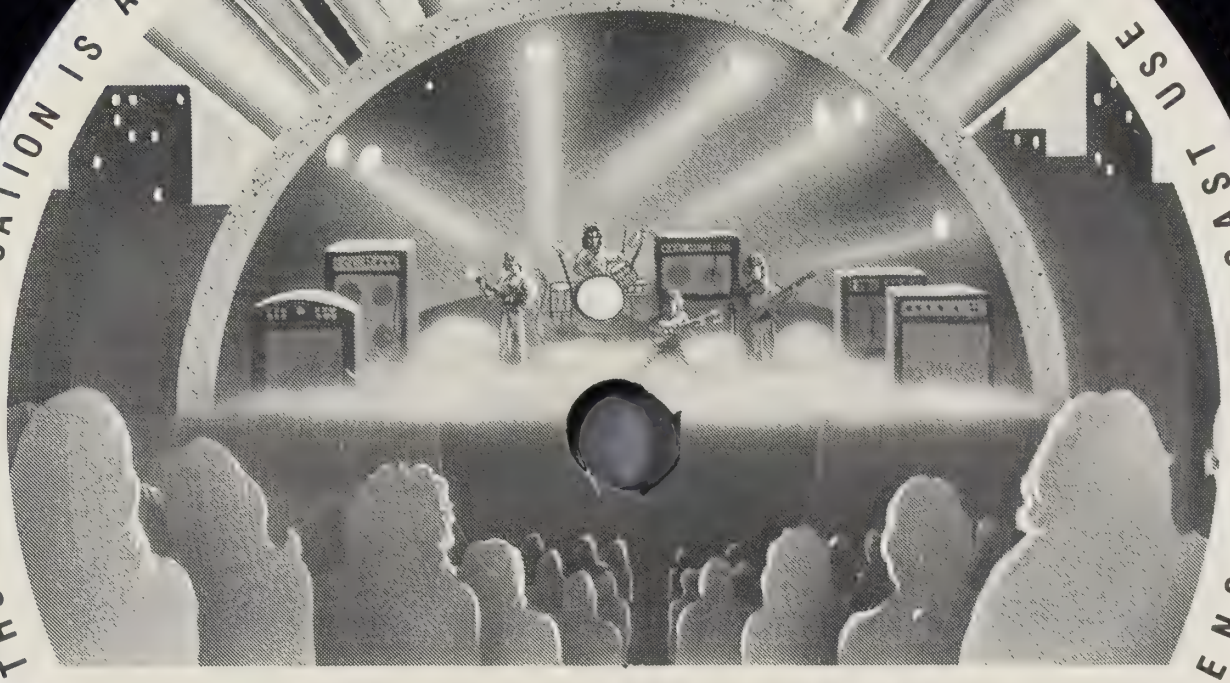

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RPM

MIX 511 A

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(Club mix)
(M. Oldfield) 5'30"

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MOBILE ENGINE SERVICE

Record 1
Side 1

33 1/3 RPM

Filmstrip Record

Fundamentals of the Internal Combustion Engine

F-ME-1

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E-166, Rev. 2/72
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PLEASE
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SIDE FIRST

33 1/3 RPM

ENROLLMENT ORIENTATION

S-166
(Rev. 2/72)

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S-166
Side 2

33 1/3
RPM

INTRODUCTION TO HOME STUDY
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F - ME - 8 R1
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Side 1

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Filmstrip Record

The Ignition System

F - ME - 7 R 1

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MOBILE ENGINE SERVICE

Record 2

Side 1

33 1/3 RPM

Filmstrip Record

The Ignition System

F - ME - 7 R2

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Record 1
Side 1

33 1/3 RPM

Filmstrip Record

Basic Electricity:
Part II - Magnetism

F-ME-6R1

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MOBILE ENGINE SERVICE

Record 1
Side 1

33 1/3 RPM

Filmstrip Record

Basic Electricity: Part 1

F-ME-5R1

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Mobile Engine Service

Record 1

Side 1

33 1/3 RPM

FILMSTRIP RECORD

The Fuel System

Part II: Carburetion

F-ME-4

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Mobile Engine Service

Record 2

Side 1

33 1/3 RPM

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The Fuel System

Part II: Carburetion

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Record 1

Side 1

33 1/3 RPM

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Part I

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Mobile Engine Service

Record 1

Side 2

33 1/3 RPM

FILMSTRIP RECORD

The Fuel System

Part I

F-ME-3

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Mobile Engine Service

Record 2

Side 1

33 1/3 RPM

FILMSTRIP RECORD

The V8 Engine

F-ME-2

© Advance Schools, Inc. 1971

MFG. IN U.S.A. BY EVA-TONE DEERFIELD, ILLINOIS

ADVANCE SCHOOLS INC., Chicago, Illinois, U.S.A. 60631

asi

advance schools, inc.

"Serving America's Need for Modern Powerhouse Training"

Mobile Engine Service

Record 2

Side 2

33 1/3 RPM

FILMSTRIP RECORD

The V8 Engine

F-ME-2

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MADE IN U.S.A.

DEERFIELD, ILLINOIS

EVA-TONE

ADVANCE SCHOOLS INC., Chicago, Illinois, U.S.A. 60601

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advance schools, inc.

"Serving America's Need for Modern Vocational Training"

Mobile Engine Service

Record 1

Side 1

33 1/3 RPM

FILMSTRIP RECORD

The V8 Engine

F-ME-2

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MFG. IN U.S.A. BY

CVA-TONE

DESPLAINES, ILLINOIS

ADVANCE SCHOOLS INC., Chicago, Illinois, U.S.A. 1909
asi
advance schools, Inc.
"Serving America's Need for Modern Vocational Training"
Mobile Engine Service
Record 1
Side 2
33 1/3 RPM
FILMSTRIP RECORD
The V8 Engine
F-ME-2
© Advance Schools, Inc. 1972
MFG. IN U.S.A. BY
DEERFIELD, ILLINOIS
EVA-TONE

NATIONAL

Sears

TRAINING

SS-30631-01A
Side One

33-1/3 RPM
30/50 Automatic
Start Film On
First Frame

The Energy Savers - Sears Storm Doors and Windows

76-64-1

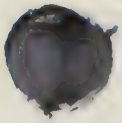
11:25

NATIONAL

Sears

TRAINING

SS-30631-01B
Side Two



33-1/3 RPM
Bell Manual
Start Film On
First Frame

The Energy Savers - Sears Storm Doors and Windows

76-64-1

11:25

NATIONAL

Sears

TRAINING

SS-30920-01A
Side One

33-1/3 RPM
30/50 Automatic
Start Film On
First Frame

Close The Easy Way

76-707-15

11:59

NATIONAL

Sears

TRAINING

SS-30920-01B
Side Two

33-1/3 RPM
Bell Manual
Start Film On
First Frame

Close The Easy Way

76-707-15

11:59

NATIONAL

Sears

TRAINING

WOMEN'S FASHION TRAINING

SS-30289-01A
Side One

33-1/3 RPM
30/50 Automatic
Start Film On
First Frame

Sears Spring Collection 1976

76-WF-1

7:30

NATIONAL

Sears

TRAINING

WOMEN'S FASHION TRAINING

SS-30289-01B
Side Two

33-1/3 RPM
Bell Manual
Start Film On
First Frame

Sears Spring Collection 1976

76-WF-1

7:30

NATIONAL

Sears

TRAINING

SS-31355-01A
Side One

AZ-108

30/50 Automatic
Start Film On
First Frame

Product Revolution

76-08-2

7:12

NATIONAL

Sears

TRAINING

SS-31355-01B
Side Two

Bell Manual
Start Film On
First Frame

Product Revolution

76-08-2

7:12

NATIONAL

Sears

TRAINING

SS-31041-01A
Side One

33-1/3 RPM
30/50 Automatic
Start Film On
First Frame

How To Display Women's Cosmetics And Men's Toiletries

76-08-1

8:48

NATIONAL

Sears

TRAINING

SS-31041-01B
Side Two

33-1/3 RPM
Bell Manual
Start Film On
First Frame

How To Display Women's Cosmetics And Men's Toiletries

76-08-1

8:48

NATIONAL

Sears

TRAINING

SS-25143-01A
Side One

33⅓ RPM
30/50 Automatic
Start film on
first frame

Step Your Customer Up

73-30-1

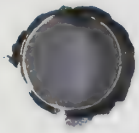
10:42

NATIONAL

Sears

TRAINING

SS-25143-01B
Side Two



33⅓ RPM
Bell Manual
Start film on
first frame

Step Your Customer Up

73-30-1

10:42

lovebucket and slapphappy super-fly

eleanor

side a: **eleanor**

side b: **splinter**

netherworld records p.o. box 24434 nashville, tn 37202, 615 228- 5015, 615 664-1208, 615 664-1203 fax
e.mail: luvbukit@msn.com engineered by jake zuckerberg produced by lovebucket & jake
special thanks to gene lawson at the reflection studios nashville, tn

TOP

P. O. BOX 216
BATH, OHIO 44210

25295

"SWEETHEART TREE"

By: Skip Smith
18 Riverlin Parkway
Millbury, Mass. 01527

BREAK:

4 Ladies Promenade the inside

Get back home and swing your man around

Join hands, make a ring

Circle left I sing

Left Allemande and weave around the ring

They say there's a tree in the forest

Do a do si do and then promenade

Big blossoms of white will burst into sight

When we come to the Sweetheart Tree.

FIGURE:

Those heads (sides) Promenade you go 3/4

1 and 3 (2 and 4) will do the Right and Left thru

Pass thru and then do si do the outside two

Swing thru and then turn thru

Left Allemande that corner, walk by one now

Swing the next little lady, Promenade

Big blossoms of White will burst into sight

When we come to the Sweetheart Tree.

TAG: When we come to the Sweetheart Tree.

SEQUENCE: Break, Figure twice for heads, Break, Figure twice for sides, Break.

the jeff humphrey trio

Jeff Humphrey Trio

On Top of the House ep

Side A: On Top of the House--Clip--Horn

Side B: More--The Calming Magic of Wood Smoke

JHT = Jeff Humphrey: Gtr, Vox, Piano, Bass on "House".

Gregg Leto: Drums, Backing Vox

Dave Della Fera: Greatest Bass in the usa and england.

(c)1996 by Jeff Humphrey

except "Horn" & "House" (c) 1996 Jeff and Josh Humphrey

*Recorded on 4 Track at No Fun Camp

Write: JHT 850 Devon St. Kearny, NJ 07032 USA

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HORSIN' AROUND SPORTSWEAR

"SO THE STORY GOES"
Christmas Edition

WRITERS: Toones, Gilham, Savage, Roller
PRODUCED BY: Joe Massimiano
MUSIC BY: Radio Rodeo
ADDITIONAL LYRICS: Kathy Roche, Beth Savage, Joe Massimiano
KEYBOARD ORCHESTRATION COMPOSED AND PERFORMED BY: Joe Massimiano
FLUTE: Kathy Roche
ADDITIONAL LYRIC AND MELODY "Make Them Smile At Christmas Time": Joe Massimiano
SLEIGH BELLS: John Bloodwell
TUBULAR BELLS: Chuck Darrow
PHOTOGRAPHER: Scott Weiner
VOCAL ARRANGEMENT: Joe Massimiano
ART DESIGN: Steev Wiggs
LABEL DESIGN: Brian Warfel
RECORDED AT: Chestnut Sound, The Warehouse and Starr Studios Phila., PA
MIXED AT: Chestnut Sound
ENGINEERED BY: Chris Gately, Leslie Chew, Dave Starobin
ASSISTANT ENGINEER: Jeremy Birnbaum
EXECUTIVE PRODUCER: John Bloodwell, Joe Alfonsi, Mike Polin, Nick Norris, Kathy Roche
SPECIAL THANKS TO: Renaissance, Joe Alfonsi, Andy Bloom, Sir Bean, Mike Polin, John Spagnola, Chris Wheeler, Congressman Tom Foglietta and of course Jerry
Smash Palace appears courtesy of Epic Records
BEHAVIORAL THERAPIST: Joe Mass

"Together in Song and Spirit"

Philadelphia
"The Liberty Bell"
Official Philadelphia Song

"Come Home America"

BETTER OFF AIRPORT

A
I'M GONNA TAKE IT AND MAKE IT PUT THE LARGE WAY WIDE & LOW

B
FATTI I FATTI TUOI BACK NOT FORTH

45 RPM

a nice job tim mac
thanks for photo to chris valenty

contact better off airport
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minneapolis, MN 55404

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PRODUCT 5

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Al Ham's

Eraserhead Sound

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FEATURING TWO NEVER BEFORE
HEARD ALTERNATE VERSIONS
HAND SELECTED BY
ERASERHOOD
SOUND.

MOVE CLOSER TO YOUR WORLD

"Move closer to your world, my friend
Take a little bit of time
Move closer to your world, my friend
And you'll see..."

WRITTEN BY *Al Ham*, WALTER LISS • PRODUCED BY *Al Ham*, MARY MAYO • ENGINEERED BY JIM CZAK
VOCALS BY THE HILLSIDE SINGERS • RECORDED AT BELL SOUND STUDIOS
TAPE TRANSFERS BY TOBY SEAY AT DREXEL UNIVERSITY • REMASTERED BY RYAN SCHWABE
ARTWORK BY PERRY SHALL • SPECIAL THANKS TO SEAN HAM • EHS-113

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. . . a voyage into saltwater space

VOLUME 4 No. GO124-4

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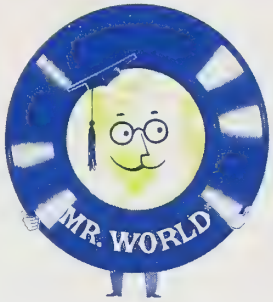
With MR. WORLD, you'll voyage underseas in a mesocaph, world's first tourist submarine, designed by Dr. Jacques Piccard . . . join a research expedition to explore the 10,000-mile-long Mid-Atlantic Ridge . . . "ride" the Gulf Stream . . . observe scientists using echo-sounding devices to chart the ocean floor and coring devices to read millions of years of history . . . learn how oceanauts like astronauts dare to venture beyond their natural environment . . . travel by jet across the Indian and Pacific Oceans . . . hear what the bathyscaph Trieste discovered in the seven-mile Challenger Depth . . . how Project Mohole will make the deepest penetration into our planet in history. And all the while, you'll hear fascinating real-life sounds . . . submarine signals, ships' horns, tug boats, jet planes, surf, sea gulls, porpoises, whales, snapping shrimp, earthquakes, echo-soundings, and more.

■ No matter how many smaller oceans, seas, gulfs, bays and straits it is divided into, there is but one great ocean surrounding the earth.

■ Created by the North Atlantic currents, the Sargasso Sea is unique . . . a sea surrounded by water instead of land. Windless, very blue and very salty, millions of tons of sargasso weed brought by the currents float on its surface.

■ Why is the sea salty? Once it was fresh, but mineral salts from the land washed down into it for billions of years. The



Play at 33⅓ rpm speed

average amount of salt in seawater is 3.5%, though the degree of saltiness varies in different parts of the world. There are about 60 different elements in seawater *including* salt.

■ Plankton (the name means *wanderer*) is basic to all life in the sea. These masses of sea plants and tiny sea creatures drift wherever the winds and currents may carry them.

■ Oceanography is not one, but many sciences. It involves physicists, meteorologists, chemists, biologists and geologists.

■ The first major accomplishment in oceanography was in 1872 when the H. M. S. *Challenger* started a 3½-year voyage with a group of distinguished scientists aboard. The data collected took 20 years to compile, filled 50 volumes.

■ The International Geophysical Year (1957-58), in which 67 nations cooperated, marked the greatest combined effort to learn more about our planet, including its oceans.

■ New underwater craft aimed at great depths now implement ocean research. A small deep-sea-diving submarine, the *Aluminaut*, can cruise at a depth of three miles, stay submerged for three days. Equipped like an underseas laboratory, with two-way radio, television, telephone, sonar, mapping and salvaging devices, the *Aluminaut* also has a pair of robot hands to collect mineral specimens, assist in core drilling.

■ The oceans and the atmosphere work together to produce weather. Meteorologists are now placing great value on underwater buoys, which report temperature and pressure as well as underwater movement. Many oceanographers believe the oceans hold the key to more accurate forecasting and understanding of weather, perhaps even to controlling it.

Porpoises and Whales sounds courtesy of Marineland of Florida

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The Cup of Tea

Dramatic rendition by Mary Nell Santacroce

a story, used by permission of Friendship Press,
taken from the book, TEN OPEN DOORS by Gertrude Jenness Rinden,
Friendship Press, New York, 1963.

Seven-inch plastic record 33 1/3 RPM

Produced by
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TELEVISION, RADIO, & AUDIO-VISUALS
Presbyterian Church, U.S.

COVENANT LIFE CURRICULUM
The CLC Press
Box 1176
Richmond, Va., 23209

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53-8457

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City Mouse–Country Mouse

and two more mouse tales from Aesop

Narrated by Eric Berger

Produced and directed by Robert Mack

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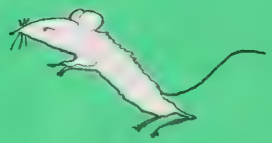
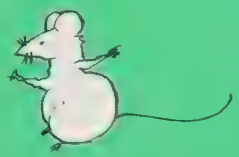
What is your favorite mouse story?

The City Mouse and the Country Mouse



The Lion and the Mouse

Belling the Cat



All the stories are on this record!

A paperback edition of CITY MOUSE-COUNTRY MOUSE is available from Scholastic Book Services.

REP 8006

REP 8006

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Slavonic Dances

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SLAVONIC DANCE NO. 8 IN G MINOR

HUNGARIAN DANCE NO. 1 IN G MINOR

HUNGARIAN DANCE NO. 3 IN F MAJOR

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"Tosca" E lucevan le stelle; Recondita armonia
"Turandot" Non piangere Liù; "Manon Lescaut" No! pazzo son! guardate "La Fanciulla Del West" Ch' ella me creda libero e lontano

WITH THE ORCHESTRA OF THE ACCADEMIA DI SANTA CECILIA
CONDUCTOR: ALBERTO EREDE

REP.8003 EUGENE CONLEY—CONCERT FAVORITES (Vol. I)

Ah! Sweet Mystery of Life; Because; I'll Take You Home Again Kathleen; Danny Boy

WITH ACCOMPANIMENT DIRECTED BY ROBERT FARNON

REP.8004 EUGENE CONLEY—CONCERT FAVORITES (Vol. II)

Beloved; Forgotten;
I Hear You Calling Me; Thine Alone

WITH ACCOMPANIMENT DIRECTED BY ROBERT FARNON

REP.8005 EUGENE CONLEY—AN OPERATIC RECITAL

"Carmen" The Flower Song; "Martha" M' Appari; "Rigoletto" La Donna e mobile; Questa O'Quella

WITH THE NEW SYMPHONY ORCHESTRA
CONDUCTOR: ROYALTON KISCH

REP.8006 HUNGARIAN DANCES—SLAVONIC DANCES

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Slavonic Dances Nos. 3 and 8 (Dvorak)

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THE LONDON SYMPHONY ORCHESTRA

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Berceuse de Jocelyn; Hungarian Dance No. 5; Sabre Dance; Turkish March (Mozart)

VICTOR OLOF CONDUCTING
THE NEW PROMENADE ORCHESTRA

REP.8008 A CONCERT OF STRAUSS

Tritsch Tratsch Polka; Annen Polka;
Piefke Und Pufke Polka; Perpetuum Mobile

JOSEF KRIPS CONDUCTING
THE LONDON SYMPHONY ORCHESTRA
THE NEW SYMPHONY ORCHESTRA

REP.8009 MARCHES OF THE WORLD

The Stars And Stripes; Radetsky;
Quand Madelon; Sons Of The Brave

ROBERT STOLZ CONDUCTING
THE VIENNA SYMPHONY ORCHESTRA

Printed in U.S.A.

SWEET MARIA

CALLER: WAYNE BALDWIN
MUSIC BY: THE BLUE STAR RHYTHMAIRES
RECORD: BOGAN # 1255

INTRO: BREAK: ENDING:

FOUR LADIES PROMENADE INSIDE OF THE RING
RIGHT BACK HOME AND SWING YOUR MAN, EVERYBODY SWING
JOIN UP HANDS CIRCLE LEFT, GO WALKING AROUND THE RING
LEFT ALLEMANDE AND WEAVE THE RING SINGING
SWEET MARIA DON'T YOU CRY, DO SI DO AND PROMENADE
I'LL BE COMING BACK TO YOU AGAIN, SWEET MARIA DON'T YOU CRY.

FIGURE:

HEADS SQUARE THRU FOUR HANDS AROUND YOU GO AROUND THE CORNER DO SI DO
SWING THRU TWO BY TWO, GIRLS FOLD AND THEN
PEEL THE TOP, AND THEN GO RIGHT AND LEFT THRU
SQUARE THRU THREE QUARTERS ROUND, THAT CORNER LADY SWING
SWING THAT GIRL AROUND AND PROMENADE
I'LL BE COMING BACK TO YOU AGAIN, SWEET MARIA DON'T YOU CRY.

PEEL THE TOP ------- AFTER SWING THRU, GIRLS FOLD BEHIND THE BOYS.
BOYS PEEL OFF, AND MOVE UP ONE QUARTER, WHILE THE GIRLS
TURN LEFT THREE QUARTERS.

SFI 10019 SWISS FOLK STEREO

AU BON VIEUX TEMPS

ORCHESTRE FOLKLORIQUE DE TROISTORRENTS

ROSE DES ALPES

SIROËS EN FÊTE

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A division of J. P. Louvin Rare Records — 2301 La Chaux-de-Fonds — Switzerland

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AU BON VIEUX TEMPS

ORCHESTRE FOLKLORIQUE DE TROISTORRENTS

ROSE DES ALPES

SIROËS EN FÊTE

FRONTIER
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RACHEL FARO

BORN AMONG THE LION

River Rocks

©1982 EXCALIBUR RECORDS

RACHEL FARO

BORN AMONG THE LION (Patrick Alger)
BAIT & BEER MUSIC (ASCAP)

Drums: Robbie Chamberlin
Bass: Hilliard Wilson
Piano: Rachel Faro
Organ: Al Campbell
Acoustic Guitar: Artie Traum
Background vocals: Rachel Faro, Erika Zamcheck, Sandy Reese
Saxophone: Pete Christlieb
Orchestra arranged and conducted by Terence James

River Rocks (Rachel Faro) Mila Music (BMI)

Drums, timbales, conga: Kester "Smitty" Smith
Bass: Kit Thomas
Fender Rhodes: Al Campbell
Hammond Organ: Al Campbell
Marimba: Victor Feldman
Guitars: Robben Ford, Artie Traum
Background Vocals: Penny Nichols, Merry Greene
Arranged by Kit Thomas

Produced by Kit Thomas
Engineered by Richard Lubash, Bob Burnham, Joe Laux and Geoff Sykes
Assistant Engineers: Marianne Lubash, Sarah Bullington
Recorded at Northstar Studios, Boulder, Co., Kendun Recorders, Burbank, Calif. and Indigo Ranch, Malibu, Calif.
Production Coordinator: Chip Baker
Mastered at Capitol Records, L.A. by Wally Traugott
Special thanks to Ken Green and Jim Hoagland
Calligraphy by Vajra Regent, Ösel Tendzin
Photography by Dean Janoff
Sleeve design by Dean Janoff
Makeup: Paulette Elkind
Dedicated to Vajracarya, Chögyam Trungpa, Rinpoche

For copies of this record send $3.00 to:
Centre Productions
1327 Spruce Street
Boulder, CO 80302

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BORN LOST

Born Loser

(THAT'S ME)

PRIDE RECORDS

STEREO

Dan Marshall

Dan Marshall, the singing fire ch as born no. Minin g C in
near Farmington West Virginia. ent the e y part of his life
the hil of West V ginia, where Country-olk music right fro
its sou. Alth gh moving after fini hing high schoc
Weston, V est Vir ia, his voi ries the pla intive quality he
only in tr Coun Folk m

When as the t time ocked ove by an imposs y
great and ew tale ? If yo r how yo dusted your pa ts
off and s aightene your h s yourself nce again for t at
particula ind of ra e-mom all has a w of blowing u
over. Th first tim I saw was aston ied. His voic is
an amazi instrum nt, in an exte ion of his bo /.
He is also gifted a tor. A. gifts that e possesses, he
one that I ave no mentio may be th e most valu ble
one of all, his spe al bran that he seems to put to
e ng sings.

wi his n ary care l the Fir Departmen n
C s hio, w he ro the rank Assistant in
C recently s singir iti ha been confine t
lo vents and amily er rta e u al fo k qu
of his d the can id storie port he h r
such as B N LOSER, caused ose kn
into maki his recordi g.

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music, bu man to hich th record was n de pc le did st
that.

I grea onor to resen e sing. Fire hief, D N
MA .

Singer
John art

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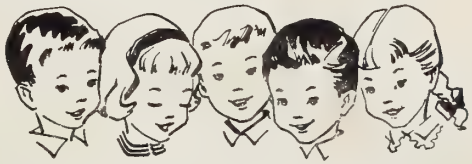

45 rpm	78 rpm	ALBUM TITLE
WBY-1	BY-1	Cinderella
WBY-2	BY-2	Snow White and the Seven Dwarfs
WBY-6	BY-6	Mother Goose Play Songs
WBY-7	BY-7	Mother Goose Birthday Party
WBY-8	BY-8	Nutcracker Suite *(Tchaikovsky)*
WBY-12	BY-12	Fun on a Rainy Day with Little Johnny Everything
WBY-16	BY-16	Robin Hood
WBY-18	BY-18	Pinocchio
WBY-24	BY-24	Cowboys and Indians
WBY-25	BY-25	The Ballad of Davy Crockett The Grave Yard Filler of the West
WBY-27	BY-27	A Whale of a Tale *(from the Walt Disney film "20,000 Leagues Under the Sea")* Old Betsy *(Davy Crockett's Gun)*
WBY-30	BY-30	Fun on Old MacDonald's Farm
WBY-32	BY-32	A-B-C Fun/1-2-3 Fun
WBY-33	BY-33	Little Red Riding Hood The Gingerbread Boy
WBY-34	BY-34	Goldilocks and The Three Bears Chicken Licken
WBY-35	BY-35	The Little Red Hen The Tortoise and the Hare
WBY-36	BY-36	Jack and the Beanstalk The Shoemaker and the Elves
WBY-37	BY-37	Peter Rabbit/Rumpelstiltskin
WBY-38	BY-38	Smokey the Bear Horace the Horse
WBY-41	BY-41	Rapunzel Dick Whittington and His Cat
WBY-44	BY-44	Tom Thumb/Puss in Boots
WBY-45	BY-45	The Brave Tin Soldier Seven at One Blow
WBY-46	BY-46	Cheyenne/Home on the Range
WBY-47	BY-47	Uncle Wiggily and the Pirates Uncle Wiggily Plays Indian Hunter

45 rpm	78 rpm	ALBUM TITLE
WBY-48	BY-48	Winnie the Pooh and the Heffalump
WBY-49	BY-49	Jesus Loves Me Gentle Jesus, Meek and Mild
WBY-50	BY-50	Round and Round/Tina Marie
WBY-51	BY-51	Winnie the Pooh and Tigger
WBY-52	BY-52	Johnny Tremain/Liberty Tree
WBY-53	BY-53	The Ugly Duckling Three Billy Goats Gruff
WBY-54	BY-54	Mr. Froggie Went A-Courtin' The Tale of the Mouse (and the Tailor)
WBY-55	BY-55	The Animal Fair I Know an Old Lady
WBY-56	BY-56	Westward Ho, the Wagons! Wringle Wrangle
WBY-59	BY-59	The Legend of Wyatt Earp Jesse James
WBY-60	BY-60	Happy Birthday to You Open Your Gifts
WBY-61	BY-61	Junior Fire Marshal Fire Engine *(Going to the Fire)*
WBY-62	BY-62	The Little White Duck One More River to Cross
WBY-63	BY-63	Tales of the Texas Rangers The Little White Horse
WBY-64	BY-64	When You Wish Upon a Star Whistle While You Work
WBY-65	BY-65	Happy Trails Yellow Rose of Texas
WBY-66	BY-66	The Big Brass Band Big Joe the Tuba
WBY-68	BY-68	Wagon Train Lie Low Little Doggies
WBY-69	BY-69	Broken Arrow Sweet Betsy from Pike
WBY-70	BY-70	Good Morning, Mr. Kokomo
WBY-71	BY-71	Restless Gun Bunkhouse Bugle Boy

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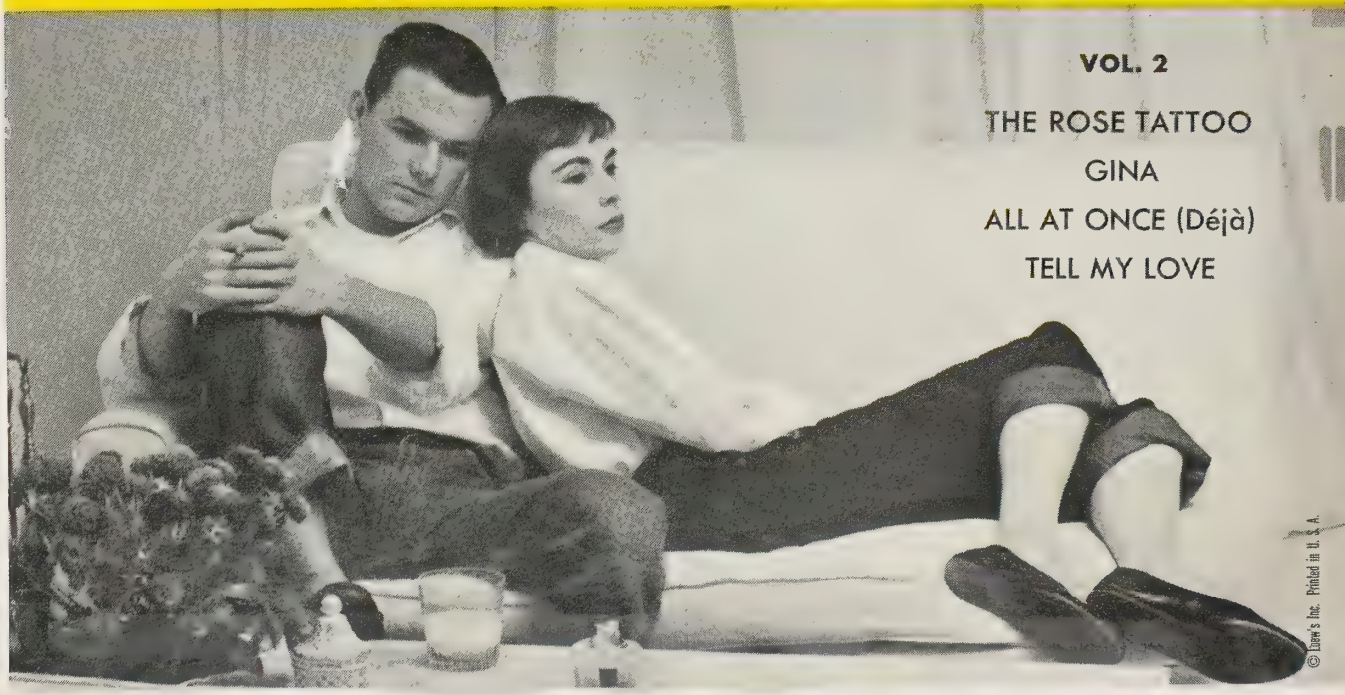
A HIGH FIDELITY RECORDING X1393

M·G·M EXTENDED PLAY

WARM AND TENDER

LEROY HOLMES and his Orchestra and Chorus



VOL. 2

THE ROSE TATTOO

GINA

ALL AT ONCE (Déjà)

TELL MY LOVE

© Loew's Inc. Printed in U. S. A.

M-G-M RECORDS *presents*

"WARM AND TENDER"

THE ROSE TATTOO ★ GINA ★ ALL AT ONCE (Deja) ★ TELL MY LOVE

LEROY HOLMES and his orchestra and chorus

"WARM AND TENDER" is the musical atmosphere created here by America's favorite master of musical moods, LeRoy Holmes and his orchestra and chorus. The music is romantic in inclination — music for when you're in love, music for those warm, tender moments of dreamy reverie only lovers know. And, it's superb music that Mr. Holmes has chosen to send your way here: music drawn from Hollywood, Broadway, and television along with other song hits of the day that have proven of unusual sensitivity and beauty. It's all lush and lovely in presentation, warmly appealing and tenderly evocative. In other words, it's the sort of music that the inimitable Mr. Holmes presents so uniquely and so magically.

Here you'll find THE ROSE TATTOO, the Harry Warren and Jack Brooks title salute to the Paramount film of the same name. The mezzo-tinted GINA derives from the score for the French film "CA VA BARDER". And also imported from the continent is the melody for the captivating ALL AT ONCE. TELL MY LOVE is musical sorcery from the score for the film "Omar Khayyam" by Victor Young, Jay Livingston and Ray Evans.

That's an index to the music you'll encounter here—but words just can't describe the musical pleasures you'll also meet. The proof of enjoyment in an album by LeRoy Holmes is always, of course, in the listening itself. So, join the master of mood here for a listening holiday that's perfection itself, for music that's "WARM AND TENDER".

PUBLICATION AND TIMING INFORMATION

THE ROSE TATTOO	Paramount Music Corp. (ASCAP)	2:22
GINA	Southern Music Pub. Co. (ASCAP)	2:59
ALL AT ONCE	Ludlow Music, Inc. (ASCAP)	2:33
TELL MY LOVE	Famous Music Corp. (ASCAP)	2:43

COVER PHOTOGRAPH BY LESTER KRAUSS

More Music To Enjoy on M-G-M EXTENDED PLAY RECORDS—45 rpm

X1001—DAVID ROSE
"Portrait Of A Flirt"
X1002—BILLY ECKSTINE and SARAH VAUGHAN
"Dedicated To You"
X1003—TOMMY EDWARDS
"It's All in The Game"
X1004—FRANK PETTY TRIO
"Down Yonder"
X1005—ZIGGY ELMAN
"And The Angels Sing"
X1006—GEORGE SHEARING
"For You"
X1007—ART LUND
"Mam'selle"
X1008—DEBBIE REYNOLDS and CARLETON CARPENTER Sing
X1009—ARTHUR SMITH
"Guitar Jamboree"
X1010—WOODY HERMAN
"New Golden Wedding"
X1011—BILLY ECKSTINE
"My Foolish Heart"
X1012—BLUE BARRON
"Cruising Down The River"
X1013—Narration by FRED ASTAIRE
"The Girl Hunt Ballet"
X1014—HANK WILLIAMS
"Crazy Heart"
X1015—BILLY ECKSTINE
"I Apologize"
X1016—DAVID ROSE
"Motion Picture Themes"
X1017—GEORGE SHEARING QUINTET
"In A Chinese Garden"
X1018—JIMMY DURANTE
"A-Razz-A-Ma-Tazz"
X1019—SARAH VAUGHN
"I've Got A Crush On You"
X1020—SARAH VAUGHAN
"The Man I Love"
X1021—MACKLIN MARROW
"Fantacia Mexicana"
X1023—DIZZY GILLESPIE & DON BYAS
"Things To Come"
X1025—LESLIE CARON—MEL FERRER
"Lili"
X1026—LENNIE HAYTON
Slaughter On Tenth Avenue
X1027—LENA HORNE
" 'Deed I Do"
X1029—CHUBBY JACKSON
"Follow The Leader"
X1030—TED STRAETER
"Me And Juliet"
X1031—TED STRAETER & SUE BENNETT
"Can-Can"
X1032—LEROY HOLMES
"Alone Together"
X1033—LEROY HOLMES
"Dancing In The Dark"
X1034—PAUL BRITTEN
"The Wonderful Waltzes Of Irving Berlin"
X1036—KATHRYN GRAYSON
"Jealousy"
X1038—JUDY GARLAND
"Get Happy"
X1039—HARRY HORLICK
"Tango For Two"
X1040—HARRY HORLICK
"Strauss Waltzes"
X1041—BILLY ECKSTINE
"Songs By Billy Eckstine"
X1042—ARTIE SHAW
"Artie Shaw Plays Cole Porter"
X1043—ARTHUR SMITH
"Fingers On Fire"
X1044—PREACHER ROLLO
"Dixieland Favorites"
X1045—MACKLIN MARROW
"Sigmund Romberg Favorites"
X1046—WOODY HERMAN
"Woody Herman And The Third Herd"
X1047—HANK WILLIAMS
"as Luke The Drifter"
X1048—ROYAL OPERA HOUSE ORCH.
Overture to "William Tell"
X1049—GEORGE COPELAND
George Copeland Plays Debussy
X1052—BILLY ECKSTINE
Sings "Tenderly"
X1068—HOWARD KEEL
"The World Is Mine Tonight"
X1070—TONY ACQUAVIVA
"Music For Your Midnight Mood"
X1073—ARTIE SHAW
Plays Cole Porter Vol. 2
X1076—HANK WILLIAMS
"Move It On Over"
X1078—BILLY ECKSTINE
and THE METRONOME ALL STARS
"St. Louis Blues"
X1079—GENE KELLY
"Song And Dance Man"

This M-G-M High Fidelity recording has been produced with techniques which insure the finest possible performance upon High-Fidelity reproducing equipment as well as reproducing instruments of standard quality. At each stage of processing from the actual recording in the studio or concert hall through to the final pressing, every attempt has been made to achieve and maintain proper balance and clarity throughout the range of dynamics which can be captured and reproduced by modern recording techniques.

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EPF 5.666

GRUPO FOLCLÓRICO DAS LAVRADEIRAS DA MEADELA

(Viana do Castelo)

RAPSÓDIA

45 R. P. M.

EPF 5.666

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Cantadores: ROSA CAETANO E ANTÓNIO JÁCOME

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EPF 5.658 – Recebi um convite / O emigrante
A guerra dos farrapilhas

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THE APOSTLE

TELL IT LIKE IT IS

NEW WINE

I Like The Sound of America

Joyful Noise

PASTOR PACHICO

COME TOGETHER

IT'S BEATING LOVE

I'M HERE GOD'S HERE YOU WE CAN START

SPECIAL SOUVENIR
COMMEMORATING NBC 31st ANNIVERSARY
WASHINGTON HILTON / JANUARY 30th. 1974

LIGHT

PASS IT ON (3:22)
Kurt Kaiser (ASCAP)

SIDE A.

1. It only takes a spark
To get a fire going;
And soon all those around
Can warm up to its glowing.
That's how it is with God's love
Once you've experienced it;
You spread His love to ev'ryone;
You want to PASS IT ON.

2. What a wondrous time is spring
When all the trees are budding.
The birds begin to sing.
The flowers start their blooming.
That's how it is with God's love
Once you've experienced it;
You want to sing.
It's fresh like spring.
You want to PASS IT ON.

3. I wish for you my friend
This happiness that I've found.
You can depend on Him
It matters not where you're bound.
I'll shout it from the mountain top
I want my world to know;
The Lord of love has come to me
I want to PASS IT ON.

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NEW WINE (4:30)
Keith Miller & Ralph Carmichael (ASCAP)

SIDE B.

1. It's like there was a miracle
Exploding in the air.
The sky's a diff'rent color now.
And sounds come from ev'rywhere.
The smell of grass in Springtime.
A thousand changing lights;
All beaming out like fingers,
Poking stars into the night.

Chorus: It's like a blast of freedom.
That cracked the wall of time.
God let us hear His secret.
And taste of His New Wine. New Wine.

2. It's like a great rock festival.
A gentle touching crowd;
It's holding hands with someone's heart.
While swallowing a cloud.
It means there is a meaning
Behind this uptight world;
That I can be at home inside
Where fears and shadows whirled.

Chorus: It's like a blast of freedom
That cracked the wall of time.
God let us hear His secret.
And taste of His New Wine.
We've tasted of His New Wine;
God's New Wine.

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LIGHT RADIO DIVISION

Salutes **NRB**
on its 31st Anniversary!

Through the years, both Dr. Ben Armstrong and Dr. Eugene Bertermann have given significant leadership to the overwhelming potentials of gospel radio. In appreciation for their untiring efforts we dedicate this pre-release disc to them. May God bless them and the dedicated work of NATIONAL RELIGIOUS BROADCASTERS.

Ralph Carmichael

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Dino Themes

spectacular keyboard stylist has received national acclaim on radio and TV, through concerts and personal appearances and in ministry with KATHRYN KUHLMAN. You will want to enjoy the complete album (LS 5635) which features:

He That Overcomes
Holy, Holy
Jesus Never Forgets
My Little World
Trusting Is Believing
Pass It On
New Wine
Thank You, Lord/My One Aspiration
Let It Ring/God Is Here Right Now
Joy Is The Center of His Will

Big John Parry

Side 1
Maria

Side 2
Romeo

MATT MARQUE

DISCO NAP

A. Flip and Fuck

B. Nilatir

Matt Marque plays guitar + vocals + some percussion
Carl Brahms plays piano + casiotone
Jason Cullnan plays bass
Braden King plays drums + guitar

Recorded at Truckstop
Produced by Braden King
Mastered by David Pavkovic
Photos by Paul Vakselis
All songs courtesy of Matt Marque

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Truckstop Audio Recording Company 2255 S. Michigan Ave. #4W Chicago IL USA 60616

Heather

'I'm Gonna Miss You'

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PRODUCED BY FRANK L. TOU ARY THURLOW

MANAGEMENT AND DIRECTION W ENTERTAINMENT, INC. FRANK L. TOUCH

Heather
'Sincerely'

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PRODUCED BY FRANK L. TOUCH AND GARY THURLOW

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THE COMMUNARDS
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MIX ENGINEER
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SHEP PETTIBONE AND TUTA AQUINO
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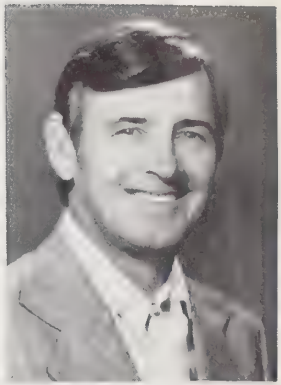
Written & Called By:
HAROLD THOMAS
410 Plantation Rd.
Rock Hill, S. C. 29730

THUNDERBIRD RECORDS INC.

TRUE PROFESSIONAL SQUARE DANCE MUSIC



HAROLD THOMAS

"SQUARE DANCE BOOGIE"

OPENER — MIDDLE BREAK — CLOSER

Four little ladies chain across, turn that girl around
Then roll away and circle left, go walking round that town
Do an allemande left, an allemande thar,
Go froward two you know, men swing in with a right hand star,
Back up now and go, . . . Shoot that star, Box the gnat,
Pull on by and swing, do an allemande ~~that~~ LEFT
Corner lady, Promenade that ring.
Poor boy don't need 'lectronics to make no rock & roll,
Got that square dance boogie, Boy, way down in his soul.

FIGURE: TWICE FOR HEADS — TWICE FOR SIDES

Head (Side) two couples square thru, 4 hands around you know,
Right and left thru the outside two, turn that girl and go
Swing thru, Go two by two, boys run to the right,
Do a half tag, trade and roll, Go right and left thru tonight,
Now dive thru and square thru three quarters round that town,
Swing the corner Lady, Boys, and Promenade around.
Poor boy got rythm, Poor boy got blues,
Got that Square Dance Boogie Boys, Way Down in his shoes.

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"MOVIN ON"

SEQUENCE (Opener, Figure Twice, Break, Figure Twice, Ending)

OPENER, BREAK, ENDING

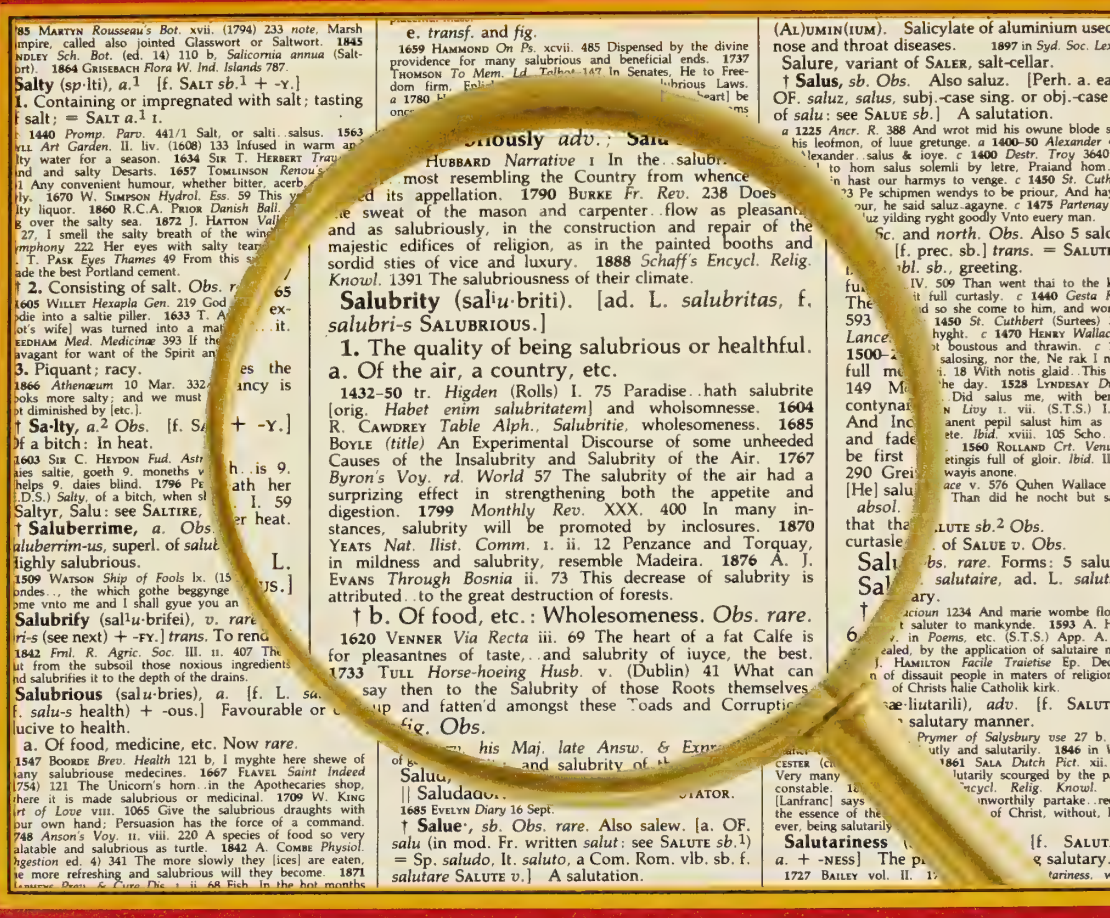
FOUR LADIES CHAIN ACROSS THAT RING
TURN & CHAIN THOSE LADIES HOME AGAIN
DO AN ALLEMANDE LEFT WITH THE CORNER
DO SA DO YOUR OWN
LEFT ALLEMANDE THEN WEAVE AROUND THAT RING
BIG WHEELS ROLLIN', BIG WHEELS ROLLIN', MOVIN' ON
DO SA DO HER, YOU PROMENADE HER,
BIG WHEELS ROLLIN', MOVIN' ON.
SWING

FIGURE

HEAD (SIDES) COUPLES PROMENADE GO HALF WAY.
COME DOWN THE MIDDLE AND DO A CURLIQUE (BOYS RUN)
SQUARE THRU THREE HANDS AND THEN TRADE BY
DO SA DO GET AROUND THE CORNER ONE
SWING THRU, THE BOYS TRADE, TURN THRU & THEN
LEFT ALLEMANDE YOU PROMENADE HER HOME.
IT TAKES A SPECIAL BREED TO BE A TRUCK DRIVING MAN
AND A STEADY HAND TO PULL THAT LOAD BEHIND.

SHORT TAG. BOW TO THE PARTNER, THAT'S ALL.

SALUBRITY SERIES II



Salubrity (sal*i*·briti). [ad. L. *salubritas*, f. *salubri-s* SALUBRIOUS.]

1. The quality of being salubrious or healthful. a. Of the air, a country, etc.

1432–50 tr. *Higden* (Rolls) I. 75 Paradise..hath salubrite [orig. *Habet enim salubritatem*] and wholsomnesse. **1604** R. CAWDREY *Table Alph.*, *Salubritie*, wholesomeness. **1685** BOYLE *(title)* An Experimental Discourse of some unheeded Causes of the Insalubrity and Salubrity of the Air. **1767** *Byron's Voy. rd. World* 57 The salubrity of the air had a surprizing effect in strengthening both the appetite and digestion. **1799** *Monthly Rev.* XXX. 400 In many instances, salubrity will be promoted by inclosures. **1870** YEATS *Nat. Ilist. Comm.* I. ii. 12 Penzance and Torquay, in mildness and salubrity, resemble Madeira. **1876** A. J. EVANS *Through Bosnia* ii. 73 This decrease of salubrity is attributed..to the great destruction of forests.

† b. Of food, etc.: Wholesomeness. *Obs. rare.*

1620 VENNER *Via Recta* iii. 69 The heart of a fat Calfe is for pleasantnes of taste,..and salubrity of iuyce, the best. **1733** TULL *Horse-hoeing Husb.* v. (Dublin) 41 What can say then to the Salubrity of those Roots themselves..up and fatten'd amongst these Toads and Corrupti..

fig. Obs.

...his Maj. late Answ. & Exp...

...and salubrity of th...

Saluc, ...

|| Saludaco... ...STATOR.

1685 EVELYN *Diary* 16 Sept.

† **Salue**, *sb. Obs. rare.* Also salew. [a. OF. *salu* (in mod. Fr. written *salut*: see SALUTE *sb.*1) = Sp. *saludo*, It. *saluto*, a Com. Rom. vlb. sb. f. *salutare* SALUTE *v.*] A salutation.

...Hubbard *Narrative* I In the..salubri... most resembling the Country from whence ...ed its appellation. **1790** BURKE *Fr. Rev.* 238 Does ...e sweat of the mason and carpenter..flow as pleasant... and as salubriously, in the construction and repair of the majestic edifices of religion, as in the painted booths and sordid sties of vice and luxury. **1888** *Schaff's Encycl. Relig. Knowl.* 1391 The salubriousness of their climate.

...*sb.*1 I. ...Salt, or salti..salsus. **1563** ...*Art Garden.* II. liv. (1608) 133 Infused in warm ap... ...lty water for a season. **1634** SIR T. HERBERT *Trav.* ...nd and salty Desarts. **1657** TOMLINSON *Renou's* ...I Any convenient humour, whether bitter, acerb... ...hy. **1670** W. SIMPSON *Hydrol. Ess.* 59 This y... ...lty liquor. **1860** R.C.A. PRIOR *Danish Ball.* ...g over the salty sea. **1872** J. HATTON *Vall...* ...27, I smell the salty breath of the wind... ...mphony* 222 Her eyes with salty tear... ...T. PASK *Eyes Thames* 49 From this s... ...ade the best Portland cement.

† **2.** Consisting of salt. *Obs.* r... ...65

1605 WILLET *Hexapla Gen.* 219 God ... ex-... ...die into a saltie piller. **1633** T. A... ...it. ...ot's wife] was turned into a mat... ...EEDHAM *Med. Medicinæ* 393 If the... ...avagant for want of the Spirit an...

3. Piquant; racy.

1866 *Athenæum* 10 Mar. 332... ...es the ...ancy is ...ooks more salty: and we must ...ot diminished by [etc.].

† **Sa·lty**, *a.*2 *Obs.* [f. S... + -Y.] Of a bitch: In heat.

1603 SIR C. HEYDON *Fud. Astr.* ...h..is 9. ...aies saltie, goeth 9. moneths v... ...helps 9. daies blind. **1796** Pe... ...ath her ...D.S.) *Salty*, of a bitch, when sh... ...I. 59

Saltyr, Salu: see SALTIRE, ...er heat.

† **Saluberrime**, *a. Obs.* ...*aluberrim-us*, superl. of *salub...* ...highly salubrious. L.

1509 WATSON *Ship of Fools* lx. (15... ...US.] ...ondes.., the which gothe beggynge ...me vnto me and I shall gyue you an...

Salubrify (sal*i*·brifei), *v. rare* ...*ri-s* (see next) + -FY.] *trans.* To rend...

1842 *Frnl. R. Agric. Soc.* III. II. 407 The ...ut from the subsoil those noxious ingredients ...nd salubrifies it to the depth of the drains.

Salubrious (sal*u*·bries), *a.* [f. L. *sa...* ...f. *salu-s* health) + -ous.] Favourable or ...lucive to health.

a. Of food, medicine, etc. Now *rare.*

1547 BOORDE *Brev. Health* 121 b, I myghte here shewe of ...any salubriouse medecines. **1667** FLAVEL *Saint Indeed* (1754) 121 The Unicorn's horn..in the Apothecaries shop, ...here it is made salubrious or medicinal. **1709** W. KING *Art of Love* VIII. 1065 Give the salubrious draughts with ...our own hand; Persuasion has the force of a command. **1748** *Anson's Voy.* II. viii. 220 A species of food so very ...alatable and salubrious as turtle. **1842** A. COMBE *Physiol. Digestion* ed. 4) 341 The more slowly they [ices] are eaten, ...e more refreshing and salubrious will they become. **1871** ...

e. *transf.* and *fig.*

1659 HAMMOND *On Ps.* xcvii. 485 Dispensed by the divine providence for many salubrious and beneficial ends. **1737** THOMSON *To Mem. Ld. Talbot* 147 In Senates, He to Freedom firm, ...lubrious Laws. *a* **1780** H... ...heart] be ...ons

...riously *adv.*; Salu...

(AL)UMIN(IUM). Salicylate of aluminium used in nose and throat diseases. **1897** in *Syd. Soc. Lex.*

Salure, variant of SALER, salt-cellar.

† **Salus**, *sb. Obs.* Also saluz. [Perh. a. early OF. *saluz*, *salus*, subj.-case sing. or obj.-case pl. of *salu*: see SALUE *sb.*] A salutation.

a **1225** *Ancr. R.* 388 And wrot mid his owune blode saluz his leofmon, of luue gretunge. *a* **1400–50** *Alexander* 4647 (Alexander..salus & ioye. *c* **1400** *Destr. Troy* 3640 Let ...l to hom salus solemli by letre, Praiand hom..To ...n hast our harmys to venge. *c* **1450** *St. Cuthbert* ...23 Pe schipmen wendys to be priour, And hayslid ...our, he said saluz..agayne. *c* **1475** *Partenay* 896 ...luz yilding ryght goodly Vnto euery man.

...*Sc.* and *north. Obs.* Also 5 salose, ...[f. prec. sb.] *trans.* = SALUTE *v.* ...*bl. sb.*, greeting.

...IV. 509 Than went thai to the kyng ...it full curtasly. *c* **1440** *Gesta Rem.* ...id so she come to him, and worship- 593 ... **1450** *St. Cuthbert* (Surtees) 3419 ...hyght. *c* **1470** HENRY *Wallace* x. ...t boustous and thrawin. *c* **1500** **1500–...** ...salosing, nor the, Ne rak I nocht full m... ...i. 18 With notis glaid..This joy- 149 M... ...he day. **1528** LYNDESAY *Dreme* ... Did salus me, with benyng contynu... ...N *Livy* I. vii. (S.T.S.) I. 41 And Inc... ...anent pepil salust him as king and fade... ...ete. *Ibid.* xviii. 105 Scho..was be first ... **1560** ROLLAND *Crt. Venus* I. 290 Grei... ...etingis full of gloir. *Ibid.* II. 37 [He] salu... ...wayis anone. *absol.* ...*ace* v. 576 Quhen Wallace saw that tha... ...Than did he nocht but salust curtasle...

...LUTE *sb.*2 *Obs.* ...of SALUE *v. Obs.*

Salu... ...*bs. rare.* Forms: 5 saluter, Sal... ...*salutaire*, ad. L. *salutaris* ...ary.

† ...*ucioun* 1234 And marie wombe flovred ...t saluter to mankynde. **1593** A. HUME 6... ...*v.* in *Poems*, etc. (S.T.S.) App. A. 108 ...ealed, by the application of salutaire medi- ...J. HAMILTON *Facile Traietise* Ep. Ded. 3 ...n of dissuait people in maters of religion, to ...of Christs halie Catholik kirk. ...æ·liutarili), *adv.* [f. SALUTARY ...salutary manner.

...*Prymer of Salysbury use* 27 b. The ...utly and salutarily. **1846** in WOR- CESTER (C... **1861** SALA *Dutch Pict.* xii. 175 Very many ...lutarily scourged by the parish constable. ...*ecycl. Relig. Knowl.* 1275 [Lanfranc] says ...nworthily partake..receive the essence of the ...of Christ, without, how- ever, being salutarily

Salutariness ... [f. SALUTARY *a.* + -NESS] The p... ...g salutary.

1727 BAILEY vol. II. 1... ...*tariness*, whol-

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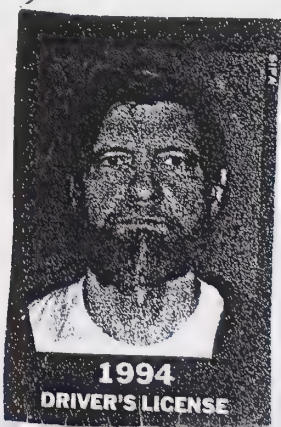

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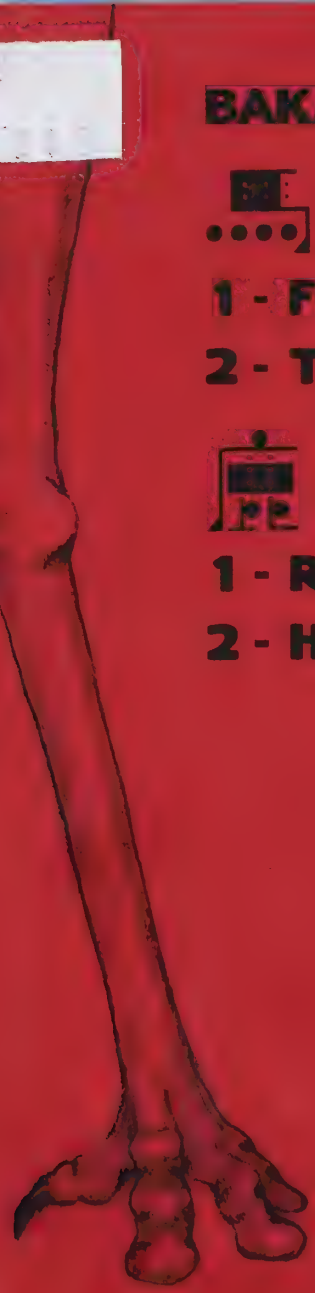

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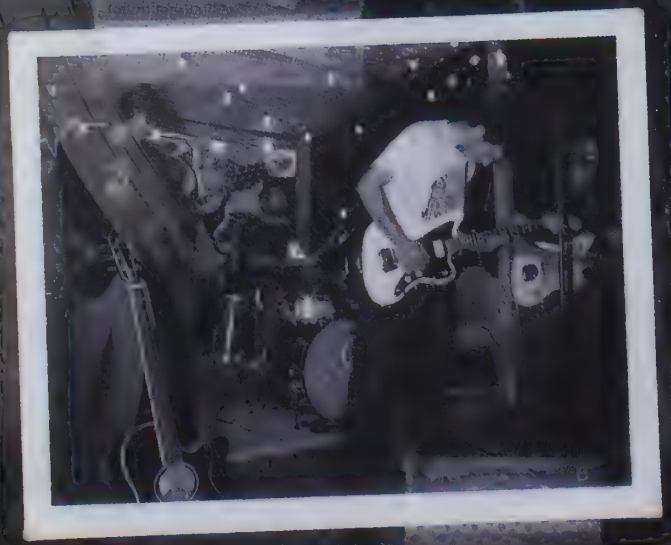

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粋な黒塀　見越しの松に
仇な姿の　洗い髪
死んだ筈だよ　お富さん
生きていたとは　お釈迦さまでも
知らぬ仏の　お富さん
エーサオー　玄治店

過ぎた昔を　恨むじゃないが
風も泌みるよ　傷の跡
久しぶりだな　お富さん
今じゃ呼び名も　切られの与三よ
これで一分じゃ　お富さん
エーサオー　すまされめえ

かけちゃいけない　他人の花に
情かけたが　身のさだめ
愚痴はよそうぜ　お富さん
せめて今夜は　さしつさされつ
飲んで明かそよ　お富さん
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INTRO: BREAK: ENDING:

HEY CIRCLE LEFT ON THE MERRY GO ROUND, THE MERRY GO ROUND OF LOVE
ROUND AND ROUND ON THE MERRY GO ROUND, FIND A TRUE LOVE SURE IS TOUGH
DO AN ALLEMANDE LEFT YOUR CORNER RUN HOME DO A DO SI DO
NOW BOYS STAR BY THE LEFT ONCE AROUND YOU KNOW
HEY TURN YOUR PARTNER BY THE RIGHT AND YOU GO LEFT ALLEMANDE
COME ON HOME AND SWING AND WHIRL AND PROMENADE THE LAND
SOME PEOPLE FALLING OFF, SOME ARE GETTING ON, SOME ARE GETTING READY TO JUMP
HERE WE GO ROUND THE MERRY GO ROUND, THE MERRY GO ROUND OF LOVE

FIGURE:

WHY ONE AND THREE YOU SQUARE THRU, AND YOU COUNT FOUR HANDS YOU KNOW
WHEN YOU SEE THE CORNER GIRL, DO A LITTLE DO SI DO
SWING THRU AND NOW BOYS RUN TO THE RIGHT
TAG THE LINE AND WHEN YOU'RE THERE , LETS CLOVER LEAF TONIGHT
OH GIRLS SQUARE THRU, GO THREE HANDS AROUND
SWING THAT CORNER LADY PROMENADE HER ON THE MERRY GO ROUND
SOME PEOPLE FALLING OFF, SOME ARE GETTING ON, SOME ARE GETTING READY TO JUMP
HERE WE GO ROUND THE MERRY GO ROUND, THE MERRY GO ROUND OF LOVE

CIRCLE LEFT, I JUST GOT OFF THAT MERRY GO ROUND, MY HEART WAS STARTING TO MEND
THE LAST RIDE I HAD WAS AWFULLY BAD, I SWORE I'D NEVER DO IT AGAIN

CIRCLE LEFT: HOW LONG WILL I RIDE THE MERRY GO ROUND
HOW LONG WILL IT BE THIS WAY
HOW MANY TIMES WILL I GO RUNNING ROUND TILL I FIND A GIRL WHO WILL STAY

THEN I MET A LITTLE GIRL SHE GAVE ME A WHIRL AND I'M OFF FOR ANOTHER RIDE
I GUESS I'LL BE RIDING THE MERRY GO ROUND UNTIL THE DAY I DIE

EACH TIME I THINK ABOUT A TRUE LOVE, AND MY RIDING DAYS ARE DONE
ALONG COMES A MAN, TAKES HER BY THE HAND, AND I'M BACK WHERE I STARTED FROM

TAG: ROUND AND ROUND ON THE MERRY GO ROUND, BACK WHERE I STARTED FROM.

A AND F MUSIC INC.
7677 BRIGHTWOOD DRIVE
LAS VEGAS, NV 89123
1-800-851-6203

FOUR LEAF CLOVER

MGR 2431

LOOKING OVER THE 4 LEAF CLOVER
Called by: Bill Peterson, 2403 Beach Road,
Walled Lake, Mich.48390 248 668 9494

Break

(SIDES FACE, GRAND SQUARE)
I'M LOOKING OVER A FOUR LEAF CLOVER
THAT I OVERLOOKED BEFORE
ONE IS THE SUNSHINE, THE OTHER THE RAIN
THIRD IS THE FLOWERS THAT ...ALLEMANDE LEFT & WEAVE
NO NEED EXPLAINING THE ONE REMAINING
DO SA DO AND PROMENADE
I'M LOOKING OVER A FOUR LEAF CLOVER
THAT I OVERLOOKED BEFORE

Figure

HEADS PROMENADE, HALFWAY ROUND NOW
DOWN THE CENTER AND SQUARE THRU FOUR
FOUR HANDS AND THEN SWING THRU
BOYS RUN. COUPLES CIRCULATE
HALF TAG AND SCOOT BACK
SWING THE CORNER, KEEP HER AND PROMENADE
I'M LOOKING OVER A FOUR LEAF CLOVER
THAT I OVERLOOKED BEFORE

Sequence: BREAK; FIG TWICE (heads); BREAK; FIG TWICE (sides); BREAK

BALANCE RECORDS

COMING ROUND THE MOUNTAIN

By Ed Gilmore, Yucaipa, California

RECORD: BALANCE #401

INTRODUCTION AND MIDDLE BREAK

ALLEMANDE LEFT THE CORNER LADY, DO A GRAND OLD RIGHT AND LEFT

SHE'LL BE COMING ROUND THE MOUNTAIN WHEN SHE COMES

DOS A DOS YOUR LADY FAIR AND PROMENADE AROUND THE SQUARE

WE'LL PROMENADE THE MOUNTAIN WHEN SHE COMES

FIGURE

NOW THE SIDE TWO LADIES CHAIN ACROSS AND COUPLES ONE AND THREE

SQUARE THROUGH GO ALL THE WAY AROUND

WITH THE SIDES YOU CIRCLE UP FOUR, HEAD GENTS BREAK AND MAKE A LINE

THEN GO FORWARD EIGHT AND COME ON BACK (SLIDE THROUGH)

EIGHT CHAIN TWO, WALK BY THE NEXT ONE THERE

SWING THE NEXT ONE ROUND AND PROMENADE

SHE'LL BE DRIVING SIX WHITE HORSES, SHE'LL BE DRIVING SIX WHITE HORSES

SHE'LL BE DRIVING SIX WHITE HORSES WHEN SHE COMES

Call Figure twice for heads, repeat Intro. Call figure twice for Sides then use the following closer.

LAST CHORUS

ALLEMANDE LEFT THE CORNER LADY, DO A GRAND OLD RIGHT AND LEFT

SHE'LL BE COMING ROUND THE MOUNTAIN WHEN SHE COMES

PROMENADE YOUR LADY FAIR, YOU PROMENADE AROUND THE SQUARE

JUST BOW TO YOUR PARTNER WHEN YOU'RE THERE

PROMENADE LINES

WE'LL ALL GO DOWN TO MEET HER

WE'LL KILL THE OLD RED ROOSTER

WE'LL FEED HER CHICKEN AND DUMPLINGS

POST OFFICE BOX 64343 • LOS ANGELES, CALIFORNIA 90064 • (213) 475-3642

Printed in U.S.A.

Side A
33 rpm
ELEANOR

Side B
33 rpm
SPLINTER

GRENN, INC.
P.O. BOX 16, BATH, O.
CALLER
45 rpm
25295-A
4023-32A
Square Dance By:
Skip Smith
SWEETHEART TREE
(instrumental)
Music: Russal's Men

GRENN, INC.
P.O. BOX 16, BATH, O.
CALLER
45 rpm
25295-A
4023-32A
Square Dance By:
Skip Smith
SWEETHEART TREE
(instrumental)
Music: Russal's Men

GRENN, INC.

P.O. BOX 16, BATH, O.

CALLER

45rpm

25295-B

4023-32B

Square Dance By:

Skip Smith

SWEETHEART TREE

Caller: Skip Smith

Music: Russal's Men

on top of the house

1 clip

horn

more

2

the calming magic
of wood smoke

PAULA
Records

℗ 1976
PAULA RECORDS
STEREO
45 RPM
P - 386
Side A
Time: 2:55

Mardoc Music/(BMI)/
Aldo Silvestri/(BMI)/
Producer:
Martin Silvestri
Executive Producer:
Aldo Silvestri

LIBERTY BELL SONG

(M. Silvestri - M. Myers)
(BMI) (BMI)

The Philadelphia Spirit

2936 E. Victoria St. - Phila., PA - 19134

PAULA
Records

℗ 1976
PAULA RECORDS
STEREO
45 RPM
P - 386
Side B
Time: 3:13

Mardoc Music/(BMI)/
Aldo Silvestri/(BMI)/
Producer:
Martin Silvestri
Executive Producer:
Aldo Silvestri

COME HOME AMERICA
(M. Silvestri)
(BMI)

The Philadelphia Spirit

2935 E. Victoria St. - Phila., PA - 19134

I'M GONNA TAKE IT AND
MAKE IT PUT NOT
LARGE

BETTER

FF AIRPORT

①

WIDE & LOW

FATTI i FATTI TUOI!
PRODUCT 5
45 RPM
BETTER
②
FF AIRPORT
THEE GENERIC LABEL
DR. BACKNDT FORTH

Eraserhood Sound

EHS 113-A
45 RPM
MONO

Al Ham's

MOVE CLOSER TO YOUR WORLD

2:01

(A. HAM, W. LISS)

© ERASERHOOD SOUND, 2025 421 N. 7TH STREET PHILADELPHIA, PA 19123

Eraserhood Sound

EHS 113-B
45 RPM
MONO

Al Ham's

MOVE CLOSER TO YOUR WORLD
(RIVIERA VERSION) 2:11

(A. HAM, W. LISS)

MOVE CLOSER TO YOUR WORLD
(CHAMBER VERSION) 1:24

(A. HAM, W. LISS)

© ERASERHOOD SOUND, 2025 421 N. 7TH STREET PHILADELPHIA, PA 19123

The Oceans of MR. WORLD*

33 1/3 RPM

G0124-4
ZCTV-104190

Vol. 4
Side 1

*Trademark

COPYRIGHT, 1965

HIGH FIDELITY RECORDING

MADE IN U.S.A.

REPLOGLE GLOBES, INC., CHICAGO

The Oceans of MR. WORLD*

33 1/3 RPM

GO124-4
ZCTV-104191

Vol. 4
Side 2

*Trademark

COPYRIGHT, 1965

HIGH FIDELITY RECORDING

MADE IN U.S.A.

REPLOGLE GLOBES, INC., CHICAGO

MANUFACTURED IN THE UNITED STATES OF AMERICA

C L C

COVENANT LIFE CURRICULUM

THE CUP OF TEA

(PART 1)

8457

SIDE 1

from "Ten Open Doors"
by Gertrude Jenness Rinden
used by permission of
Friendship Press

33⅓ RPM

Produced by TRAV

PRODUCT OF AMERICOM CORP., N.Y.C.

MANUFACTURED IN THE UNITED STATES OF AMERICA

C L C

COVENANT LIFE CURRICULUM

THE CUP OF TEA
(CONCLUSION)

8457

SIDE 2

from "Ten Open Doors"
by Gertrude Jenness Rinden
used by permission of
Friendship Press

33⅓ RPM

Produced by TRAV

PRODUCT OF AMERICOM CORP., N. Y. C.

Scholastic Records®

CITY MOUSE-COUNTRY MOUSE

and two more mouse tales from Aesop

Side 1
SCC 1690 A

33⅓ rpm
playing time: 3:35

City Mouse-Country Mouse

Narrated by Eric Berger

Produced and directed by Robert Mack

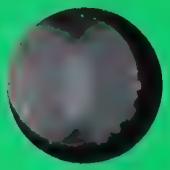
℗ 1973 Scholastic Magazines, Inc.

Scholastic Records®

CITY MOUSE-COUNTRY MOUSE

and two more mouse tales from Aesop (cont.)

Side 2
SCC 1690 B



33⅓ rpm

Band 1. The Lion and the Mouse (3:06)
Band 2. Belling the Cat (2:43)

Narrated by Eric Berger
Produced and directed by Robert Mack

℗ 1973 Scholastic Magazines, Inc.

MADE IN ENGLAND
LONDON
EXTENDED PLAY
ffrr
full frequency
range recording
45 RPM
REP.8006
HUNGARIAN DANCE NO. 1 IN G MINOR
(Brahms)
SLAVONIC DANCE NO. 3 IN A FLAT
(Dvorak)
CLEMENS KRAUSS conducting
THE LONDON SYMPHONY
ORCHESTRA
UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

MADE IN ENGLAND
LONDON
EXTENDED PLAY
ffrr
full frequency range recording
45 RPM
DPF.152
REP.8006
HUNGARIAN DANCE NO. 3 IN F MAJOR
(Brahms)
SLAVONIC DANCE NO. 8 IN G MINOR
(Dvorak)
CLEMENS KRAUSS conducting
THE LONDON SYMPHONY ORCHESTRA
UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

BO-1255-A

Singing Call
Called

SWEET MARIA

Time 3:42 - Tempo 130 - Key C

Caller: WAYNE BALDWIN

THE BLUE STAR RHYTHMAIRES

LH-10769

DISTRIBUTED BY MERRBACH RECORD SERVICE
HOUSTON, TEXAS
Bogan
For
SQUARE
Dancing
BO-1255-B
Singing Call
Instrumental
SWEET MARIA
Time 3:42 - Tempo 130 - Key C
THE BLUE STAR
RHYTHMAIRES
LH-10770

FRONTIER
INT'N FOLK MUSIC
SFI 10019
JPL 217972 A
+ML+
Suisa
45 RPM
Stéréo compatible
1972
Produced by
J. P. Louvin
ROSE DES ALPES
(Trad.) 1'40
Orchestre folklorique
AU BON VIEUX TEMPS
MADE IN FRANCE
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFOMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

FRONTIER
INT'N FOLK MUSIC
SFI 10019
JPL 217972 B
+ML+
Suisa
45 RPM
Stéréo compatible
1972
Produced by
J. P. Louvin
SIROES EN FETE
(G. Rouiller) 2'03
Orchestre folklorique
AU BON VIEUX TEMPS
MADE IN FRANCE
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EX 1101A

© 1982 Excalibur Records

produced by
Kit Thomas

BORN AMONG THE LION

(Patrick Alger)

Rachel Faro

EX 1101B

© 1982 Excalibur Records

produced by
Kit Thomas

RIVER ROCKS

(Rachel Faro)

Rachel Faro

PRIDE
Side One
45 RPM
2:35
002
STEREO
ASCAP
Pub. By:
Recording
& Pub., Inc.
BORN LOSER
(That's Me)
DAN MARSHALL
ECORDING & PUBLISHING, INC
COLUMBUS, OHIO 43202

PRIDE-O-TR
Side Two
45 RPM
2:30
002
STEREO
ASCAP
Pub. By:
Recording
& Pub., Inc.
LESSON FROM A ROSE
DAN MARSHALL
RECORDING & PUBLISHING, INC
COLUMBUS, OHIO 43202

TRADE MARKS REGISTERED RADIO CORPORATION OF AMERICA—MARCAS REGISTRADAS
RCA VICTOR
BLUEBIRD CHILDREN'S RECORDS
45 RPM
45 RPM
WBY-78
(J1CW-0288)
HIGH FIDELITY
RCA
"DOG MASTER'S VOICE"
STAND UP, STAND UP FOR UNCLE SAM
(The History Song)
(William H. Davis)
SHELBY DAVIS
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J.
MADE IN U.S.A.

TRADE MARKS REGISTERED RADIO CORPORATION OF AMERICA—MARCAS REGISTRADAS
RCA VICTOR
BLUEBIRD CHILDREN'S RECORDS
45 RPM
45 RPM
WBY-78
(J1CW-2996)
"HIS MASTER'S VOICE"
I AM AN AMERICAN
(Schuster-Cunningham-Whitcup)
GRAY GORDON
AND HIS TIC-TOC RHYTHM
Vocal: Meredith Blake
Art Perry and Cho.
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J. MADE IN U.S.A.

—DEVICE OF LION'S HEAD—
PAT. OFF.
G. M. WARDLAW
71 Melrose Avenue
San Francisco 12, California
M-G-M
EXTENDED
PLAY
45 R.P.M.
X1393
57-EP-63
1. THE ROSE TATTOO
(Paramount Film "The Rose Tattoo")
(Warren-Brooks)
2. GINA (From "Ca Va Barder")
(Davis-Rouzand)
LEROY HOLMES, HIS ORCHESTRA And CHORUS
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M-G-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
EXTENDED
PLAY
45 R.P.M.
X1393
57-EP-64
1. ALL AT ONCE (Deja)
(Stern-Marnay-Cochran)
2. TELL MY LOVE
(From "Omar Khayyam")
(Young-Livingston-Evans)
LEROY HOLMES, HIS ORCHESTRA And CHORUS
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

RAPSÓDIA
45 EP
EPF 5666
FACE A
VIRA DE VIANA
TIRANA
DA MEADELA — Viana do Castelo

RAPSÓDIA

45 EP

1973

EPF 5666

FACE B

VIRA DOS NAMORADOS
(Popular)
ROSINHA DO MEIO
(Popular)
GRUPO FOLCLÓRICO DAS LAVRADEIRAS
DA MEADELA — Viana do Castelo

Ofir
BIEM
45
rotações
Fabricado
em Portugal
AM 4.423
EAP 44.23-A
GRUPO FOLCLÓRICO DOS TRABALHADORES
DA CASA DO POVO DE FERMENTÕES
(Guimarães)
VAREIRA DE FERMENTÕES
(Popular)
TIRANA (Popular)
RES. OS DIREITOS DO PRÉD. FONOG. E DO PROPR. DA OBRA REG. É PROIBIDA A DUPLIC. EXEC. PÚBLICA E RADIODIF. DESTE DISCO

Ofir
BIEM
45
rotações
Fabricado
em Portugal
AM 4.423
EAP 44.23-B
GRUPO FOLCLÓRICO DOS TRABALHADORES
DA CASA DO POVO DE FERMENTÕES
(Guimarães)
CHULA (Popular)
VELHO (Popular)
RES. OS DIREITOS DO PROD. FONOG. E DO PROPR. DA OBRA RFG. É PROIBIDA A DUPLIC. EXEC. PUBLICA E RADIODIF. DESTE DISCO

PASS IT ON

(Kurt Kaiser)
(Lexicon Music, Inc.-ASCAP-3:22)

STEREO
45 RPM
LS-618
(LS 1-618)
Side One

LIGHT

DINO

(as recorded on LS-5635-LP)
Arranged by Ralph Carmichael
Produced by Bill Cole

℗ 1974 LEXICON MUSIC, INC.

LEXICON MUSIC, INC. WACO, TEXAS

NEW WINE

(Keith Miller/Ralph Carmichael)
(Lexicon Music, Inc.-ASCAP-4:30)

STEREO
45 RPM
LS-618
(LS 2-618)
Side Two

LIGHT

DINO

(as recorded on LS-5635-LP)
Arranged by Ralph Carmichael
Produced by Bill Cole

℗ 1974 LEXICON MUSIC, INC.

LEXICON MUSIC, INC. WACO, TEXAS

KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG! · ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!

★ ★ ★

Calypso Time
with Big John Parry

594 002
A

ST 45
GEMA

Maria

3:40

K.: Big John & Floyd Today
Bearb.: Octav & Big John Parry,
T.: Big John Parry

KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG! · ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN · KEIN VERLEIH!

★ ★ ★

Calypso Time with Big John Parry

594 002
B

ST 45
GEMA

Romeo

2:50

K.: Lord Kitchner,
Bearb.: Octav & Big John Parry,
T.: Big John Parry

Truck101

©1999

SIDE A

Flip and Fuck

(M. Marque)

Matt Marque

TRUCKSTOP

Truck101

©1999

SIDE B

Nilatir

(M. Marque)

Matt Marque

PLATINUM RECORDS INC.
PR-1
(1011-A)
Arc Music
Corp. (BMI)
Time: 4:22
Produced by
Frank Touch/
Gary Thurlow
for Platinum
Productions
6363 Sunset Blvd.
Hollywood, Ca.
90028
SINCERELY
(Harvey Fuqua/Alan Freed)
HEATHER
℗ 1981 Platinum Records, Inc.

PLATINUM RECORDS INC.
PR-1
(1012-B)
Saving Grace
Music (BMI)
Time: 3:53
Produced by
Frank Touch/
Gary Thurlow
for Platinum
Productions
6363 Sunset Blvd.
Hollywood, Ca.
90028
I'M GONNA MISS YOU
(Paul Nicodemus)
HEATHER
℗ 1981 Platinum Records, Inc.

THUNDERBIRD RECORDS INC.

SIDE 1
Time 3:38
Arranged By
Otis Forrest

TB 137
Produced By
Mick Howard
(SoN 124261)

SQUARE DANCE BOOGIE

Called By

HAROLD THOMAS

Music by THE THUNDERBIRDS

Thunderbird Records P.O. Box 3745 Greenville, S.C. 29608

THUNDERBIRD RECORDS INC.

SIDE 2
Time 3:38
Arranged By
Otis Forrest

TB 137
Produced By
Mick Howard
(SoN 124262)

SQUARE DANCE BOOGIE

INSTRUMENTAL

Music By

THE THUNDERBIRDS

Thunderbird Records P.O. Box 3745 Greenville, S.C. 29608

RANCH HOUSE

RECORDS

RH 201A
(NR6245-1)

Called by
Darryl
McMillan
Time 3:30

MOVIN' ON

Music by
THE
RANCH HANDS

Dist. by Ranch House Records, Darryl L. McMillan, 2439 E. 17th St., Panama City, Fla. 32401

RANCH HOUSE

RECORDS

RH 201B
(NR6245-2)

Instrumental
Time 3:30

MOVIN' ON

Music by
THE
RANCH HANDS

Dist. by Ranch House Records, Darryl L. McMillan, 2439 E. 17th St., Panama City, Fla. 32401

SALUBRITY II:

THIRTY 30 SECOND PSA's PRODUCED BY THE SEVENTH-DAY ADVENTISTS

Drug Abuse

SP-1035
33⅓ RPM
SIDE A

- ☐ Was That Wrong?
- ☐ Unlocked Cabinet
- ☐ The Innocent Get Hurt
- ☐ Other People's Medicine
- ☐ When She Got Pregnant
- ☐ Keep Off The Grass

℗1984
MADE IN USA

SALUBRITY II:

THIRTY 30 SECOND PSA's PRODUCED BY THE SEVENTH-DAY ADVENTISTS

Drug Abuse

SP-1035
33⅓ RPM
SIDE B

- ☐ Chip Off the Old Block
- ☐ Saying No
- ☐ I Need Help
- ☐ Same Difference
- ☐ Mixing Prescriptions
- ☐ Scarred for Life

℗1984
MADE IN USA

'HALLELUJAH CHORUS'
(Handel-The Messiah)

SIDE ONE
NEC11171A

NEW ENGLAND CONSERVATORY SYMPHONY ORCHESTRA & CHORUS
Gunther Schuller, conducting

Record made available courtesy of the
Prudential Insurance Co. of America

'STILLE NACHT, HEILIGE NACHT'
('Silent Night, Holy Night')
(Franz Gruber, 1818,
'Original Orchestration')

SIDE TWO
NEC11171B

NEW ENGLAND CONSERVATORY SYMPHONY ORCHESTRA & CHORUS
Gunther Schuller, conducting

Record made available courtesy of the
Prudential Insurance Co. of America

SIDE 1

DECEPTACONS

BOOKING INFO
JASON (215) 321-4698

1. Capt'n America
2. Straight Edge
3. Illuminati

DECEPTACONS
1780 A NORTH DOVE RD.
YARDLEY, PA 19067

LEAPFROG

BOMBER ' BLOCK PROJECT

RESTRAINT

BAKAROCKS
1 - FOUKE
2 - Theme of BAKAROCKS
45 RPM

BAKAROCKS

1 - Rolling

2 - Here comes ma train (I gotta go)

45 RPM

Nicole Solomon
Starlet
play at
33 1/3 rpm
Side A:
Starlet
What Happened

Nicole Solomon
Starlet
Fringe
element
Side B:
Scare
No Title

GEE GONG GONG
DENNIS DAVIS
JEANNE
SHAKE IT TO THE BEAT
A-SIDE:

BILLY & JOE PSYCHOMIX
B-SIDE:

COLUMBIA
masterworks
45 RPM
SIDE 1
A-2038
(ZEP 35520)
BIZET
L'ARLESIENNE SUITE NO. 1
(Beginning)
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY,
Cond.
"Columbia," "Masterworks," and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

COLUMBIA
masterworks
45 RPM
SIDE 2
A-2038
(ZEP35521)
BIZET
L'ARLESIENNE SUITE NO. 1
(Conclusion)
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY,
Cond.
"Columbia," "Masterworks," and
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

SUN
GOLDEN TREASURE SERIES
GOLDEN TREASURE SERIES
Hi-Lo Music (BMI)
Time 2:25
SUN #1
7-25
"CRY, CRY, CRY"
(Johnny Cash)
JOHNNY CASH AND THE TENNESSEE TWO
First Released 6/21/55
Sun International Corp. - A Division of the Shelby Singleton Corp. - Nashville, U.S.A.

SUN
GOLDEN TREASURE SERIES
GOLDEN TREASURE SERIES
Hi-Lo Music
(BMI)
Time 2:10
SUN #1
7-60
"HEY PORTER"
(Johnny Cash)
JOHNNY CASH AND THE TENNESSEE TWO
First Released 6/21/55
Sun International Corp. - A Division of the Shelby Singleton Corp. - Nashville, U.S.A.

LAY BACK

レイ・バック

（ロス・マッコーリ作詞　つのだ☆ひろ作曲　JAP'S GAP'S編曲）

JAP'S GAP'S

歌）つのだ☆ひろ

discomate
45 R.P.M
STEREO
DSF-202
(DSF-202-B)
℗8007
GETTING FREE
ゲッティング・フリー
（ロス・マッコーリ作詞　つのだ☆ひろ作曲　JAP'S GAP'S編曲）
JAP'S GAP'S
歌）つのだ☆ひろ

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED

SEVEN SEAS

45
r.p.m.

STEREO

MANUFACTURED BY KING
RECORD CO., LTD. TOKYO, JAPAN

Recorded by
KING, Japan

CM-178
(SIST 2222) S
℗ 1978

DISCO OTOMI SAN

ディスコ お富さん

(T. Yamazaki, M. Tokuchi)

EBONEE WEBB

〈3 : 23〉

UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED
SEVEN-SEAS
45
r.p.m.
STEREO
MANUFACTURED BY KING
RECORD CO., LTD. TOKYO, JAPAN
Recorded by
KING, Japan
CM-178
(SIST 2223) S
℗ 1978
DISCO OTOMISAN
ディスコ お富さん
(カラ・オケ)
(T. Yamazaki, M. Tokuchi)
EBONEE WEBB
〈3:23〉
UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

Pressed by the RCA Victor Division
of Radio Corporation of America
For The University Of Southern California's

SONGS of TROY

USC - 1
A Milmark
Production

45 RPM
Instrumentals
and Glee Club

FIGHT ON

TOMMY WALKER
and his
TROJANAIRES

E3CW-0579

Pressed by the RCA Victor Division
of Radio Corporation of America
For The University Of Southern California's
SONGS of TROY
USC - 2
A Milmark
Production
45 RPM
Instrumentals
and Glee Club
ALL HAIL
SONG OF TROY
TOMMY WALKER
and his
TROJANAIRES
E3CW-0580

Pressed by the RCA Victor Division
of Radio Corporation of America
For The University Of Southern California's

SONGS of TROY

USC - 3
A Milmark
Production

45 RPM
Instrumentals
and Glee Club

TROJAN MARCHING SONG
TROJAN WARRIORS CHARGE

TOMMY WALKER
and his
TROJANAIRES

E3CW-0581

Pressed by the RCA Victor Division
of Radio Corporation of America
For The University Of Southern California's

SONGS of TROY

USC - 4
A Milmark
Production

45 RPM
Instrumentals
and Glee Club

CARRY ON
CARDINAL AND GOLD
WATCH THE TROJANS ROLL

TOMMY WALKER
AND HIS TROJANAIRES

E3CW-0582

Dance Ranch
DR-630-A
LH-14030
Singing Call
Called
MERRY GO ROUND OF LOVE
Time 3:41 - Tempo 130 - Key Eb
Caller: FRANK LANE
THE BLUE STAR
RHYTHMAIRES
MERRBACH RECORD SERVICE

Dance Ranch
DR-630-B
LH-14031
Singing Call
Instrumental
MERRY GO ROUND OF LOVE
Time 3:41 - Tempo 130 - Key Eb
THE BLUE STAR
RHYTHMAIRES
MERRBACH RECORD SERVICE

MAC GREGOR
1-800-851-6203
2431
PRODUCED by
FRED BEEM
CALLS
FOUR LEAF CLOVER
called by
BILL PETERSON

MAC GREGOR
1-800-851-6203
2431
PRODUCED by
FRED BEEM
MUSIC
FOUR LEAF CLOVER
music by
FRANK MESSINA

balance
45 RPM
Square Dance
BAL 401A
Rel: 4/68
COMIN' ROUND THE MOUNTAIN
Instrumental
Dance by: Ed Gilmore
Yucaipa, Calif..

balance
45 RPM
Square Dance
BAL 401B
Rel: 4/68
COMIN' ROUND THE MOUNTAIN
Written and Called by:
ED GILMORE
Yucaipa, Calif.

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A WARNER MUSIC GROUP COMPANY

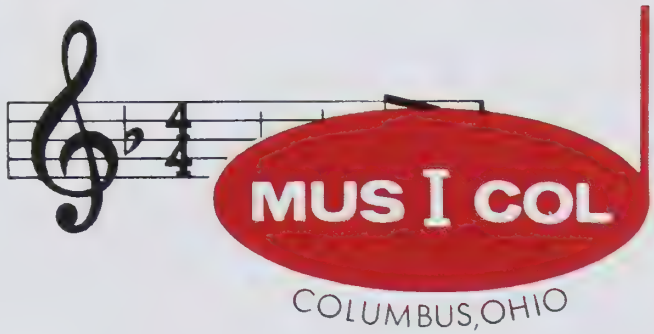
Produced by Chris Andrew Ditch

Scarlett Johansson

side A **FALLING DOWN**
(Tom Waits)
4:07

side B **YESTERDAY IS HERE**
(Tom Waits/Kathleen Brennan)
3:41

SIDE A



RECORD # _____

SIDE _____

TEST PRESSING

780 OAKLAND PARK AVE. • COLUMBUS, OH 43224 • 614-267-3133

UNITED CHURCH PRESS BOSTON - PHILADELPHIA

Side 1

THOUGHTS ON GROWING UP

A-V P 3 - 15

33 ⅓ rpm LP

II LIVING WITH MY FAMILY

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UNITED CHURCH PRESS
BOSTON - PHILADELPHIA
Side 2
HOW TO
INTERVIEW CHILDREN
A-V P 3 - 15
33⅓ rpm LP
II PARENTS AND CHILDREN
Copyright © 1965, by the United Church Press. Printed in the United States of America. All rights reserved.

UNITED CHURCH PRESS BOSTON - PHILADELPHIA

Side 1

THOUGHTS ON GROWING UP

A-V P 3 . 15 33 ⅓ rpm LP

IV I'M A RESPONSIBLE PERSON

Copyright, 1964, by the United Church Press. Printed in the United States of America. All rights reserved.

UNITED CHURCH PRESS BOSTON - PHILADELPHIA

Side 2

HOW TO INTERVIEW CHILDREN

A-V P 3 - 15 33⅓ rpm LP

IV DISCIPLINE AND LEARNING

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A LEARN-AT-HOME RECORD

SCHOOL CRAFT

LESSON 2

READING

33⅓ RPM
LONG PLAY

© ARTHUR SHIMKIN
ENTERPRISES INC.

Produced by
HUDSON PRODUCTIONS
Printed in U.S.A.

TIME 4:58

SIDE 1

1
Introduction

2
Meet O and U
A IS ă AS IN
APPLE (SONG)

A LEARN-AT-HOME RECORD

LESSON 2

READING

33⅓ RPM
LONG PLAY

℗ ARTHUR SHIMKIN
ENTERPRISES INC.

Produced by
HUDSON PRODUCTIONS
Printed in U.S.A.

TIME 5:01

JIR2

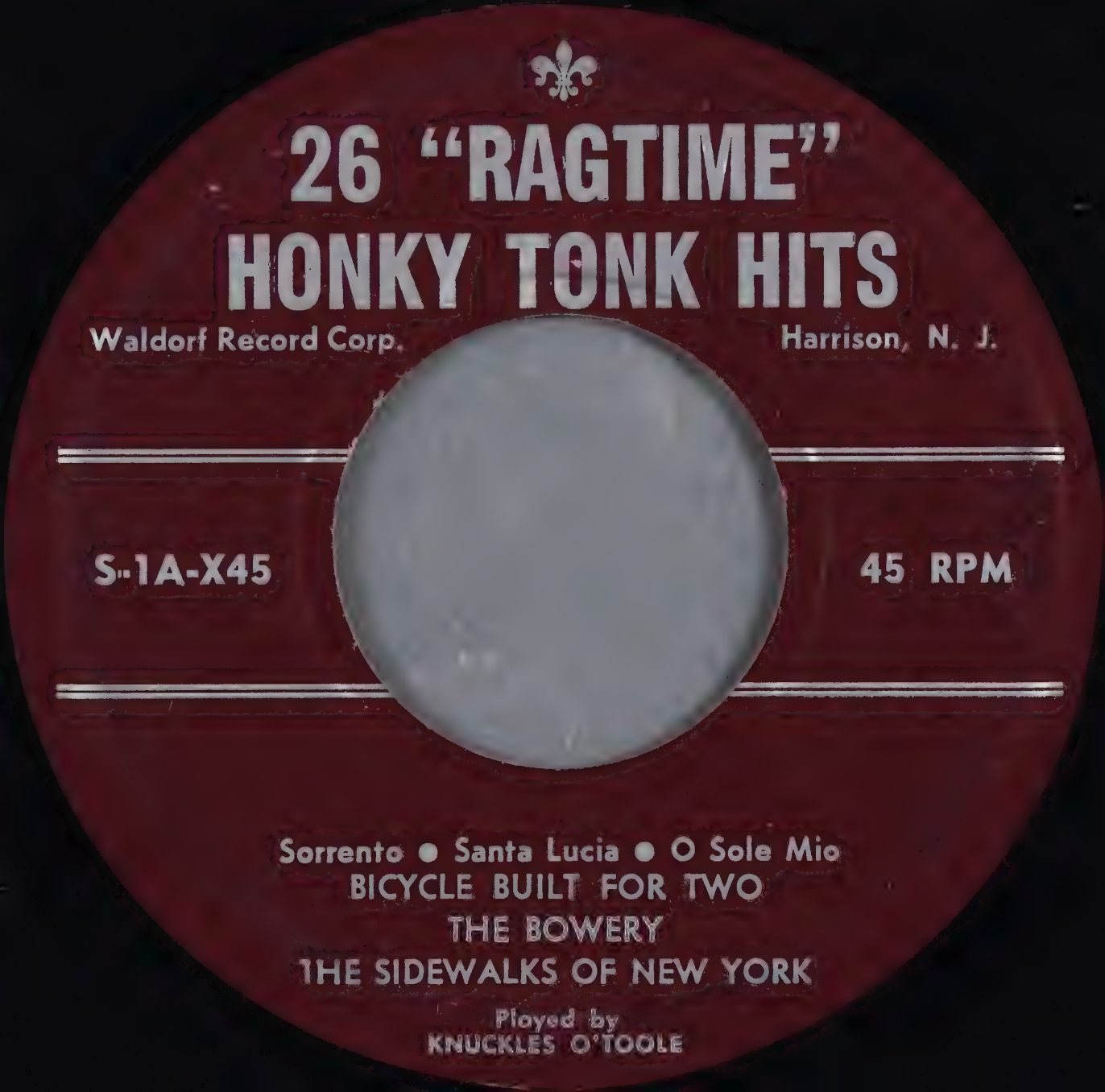
SIDE 2

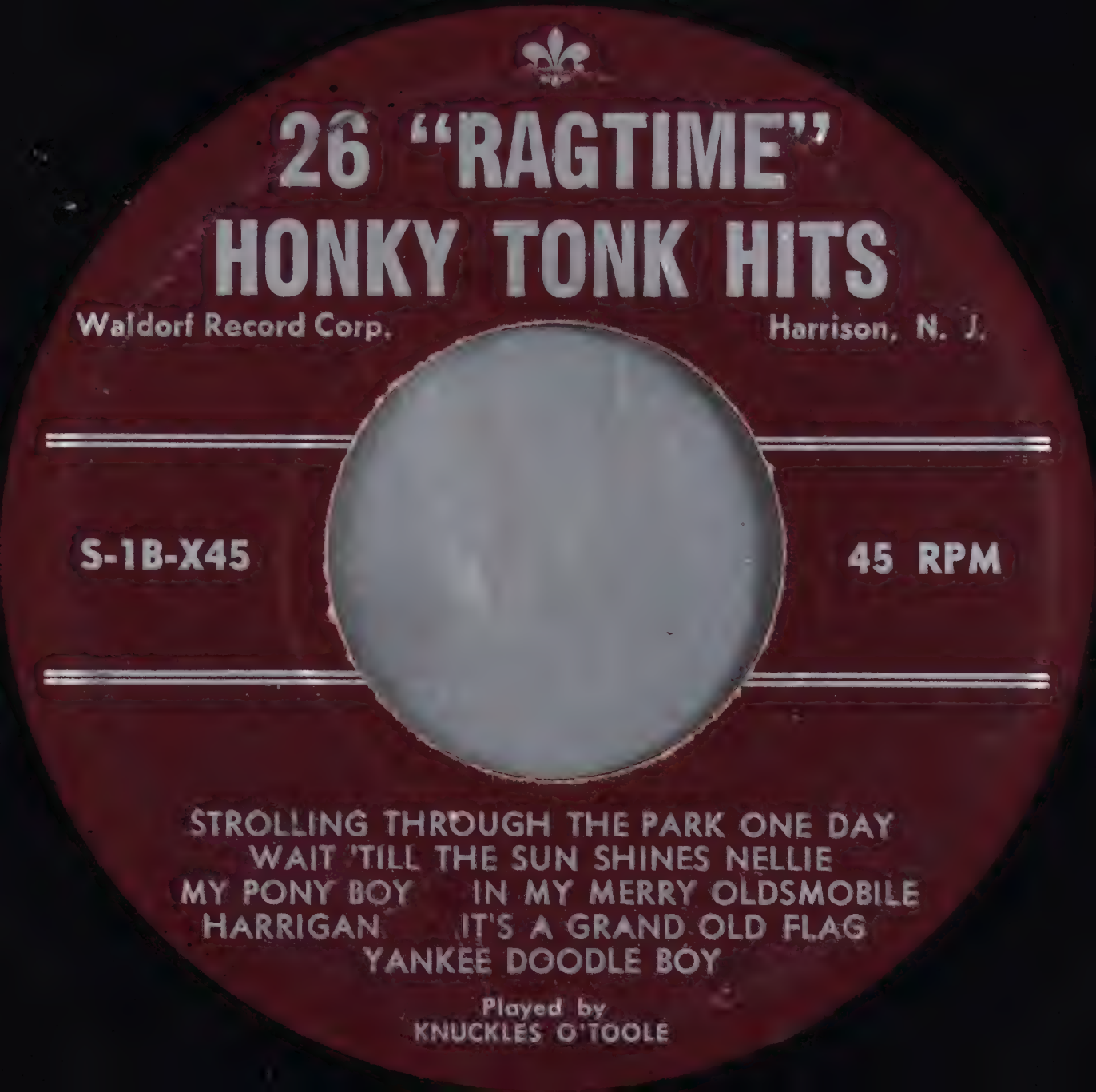
3
LETTER-TELL
(SONG)

4
Make-A-Word

5
Some Words
are Spies

6
Final
Instructions


26 "RAGTIME"
HONKY TONK HITS
Waldorf Record Corp.
Harrison, N. J.
S-1A-X45
45 RPM
Sorrento ● Santa Lucia ● O Sole Mio
BICYCLE BUILT FOR TWO
THE BOWERY
THE SIDEWALKS OF NEW YORK
Played by
KNUCKLES O'TOOLE


26 "RAGTIME"
HONKY TONK HITS
Waldorf Record Corp.
Harrison, N. J.
S-1B-X45
45 RPM
STROLLING THROUGH THE PARK ONE DAY
WAIT 'TILL THE SUN SHINES NELLIE
MY PONY BOY
IN MY MERRY OLDSMOBILE
HARRIGAN
IT'S A GRAND OLD FLAG
YANKEE DOODLE BOY
Played by
KNUCKLES O'TOOLE

SMILE

(Charles Chaplin-John Turner-Geoffrey Parsons)

Bourne Co.
(ASCAP)

25729
(119,581)

THE DUKES OF DIXIELAND

Instrumental

FROM DECCA ALBUM DL 4863
"COME TO THE CABARET"
PRODUCED BY HARRY MEYERSON
(2:24)

MORE AND MORE

(Tommye Karen-Rainey Robinson-Alan Reuss)

Sunbeam Music
Corp. (BMI)

25729
(119,580)◆

THE DUKES OF DIXIELAND

Instrumental

FROM DECCA ALBUM DL 4863
"COME TO THE CABARET"
PRODUCED BY HARRY MEYERSON

(2:17)

Alvorada
FABRICADO EM PORTUGAL
45
R P M
BIEM
FPD. EP.
6354-A
LONGA
DURAÇÃO
MADE IN PORTUGAL
MEP 60.328
DOMINGOS MARQUES
A VIDA É FEITA DE BEIJOS-Canção Slow
(João de Vasconcelos-Aníbal Nazaré)
MARIA ADELINA
FADO DA SAUDADE-Fado Moderato
(Jaime Mendes-Armando Miranda)
Acomp. pela orquestra de
JOÃO NOBRE
PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA REGISTADA
É PROIBIDA A DUPLICAÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO
OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA REGISTADA
RESERVADOS

FABRICADO EM PORTUGAL
Alvorada
45
R P M
BIE M
FPD. EP.
6254-B
LONGA
DURAÇÃO
MADE IN PORTUGAL
MEP 60.328
MARIA ADELINA
HÉ! PÁ DA BOLA-Marcha
(João Nobre)
DOMINGOS MARQUES
MULHER-Canção Slow
(João Nobre-José Galhardo)
Acomp. pela orquestra de
JOÃO NOBRE
PROIBIDA A DUPLICAÇÃO, EXECUÇÃO PÚBLICA E RADIOFUSÃO DESTE DISCO
OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA REGISTADA
RESERVADOS

Thunderbay
STEREO
45 rpm
TBR 017
TBR 017A*
TRUDI PALMER
FOOL WITH A BOTTLE
(Trudi Palmer)
Engineered by David Holmes
at Village Way Studios
Produced by Barry Scott
℗ & © Thunderbay Productions

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fontana

H 383
261 301 HF

45

Schaeffers-
Kassner

A

℗ 1962

261 301 IF
Made in England

THE WHITE ROSE OF ATHENS (2.58)
(Manos Hadjidakis-Norman Newell, with additional English lyrics by Archie Bleyer)
(from the Wolfgang Mueller-Senn film "Traumland der Sennsucht")
NANA MOUSKOURI

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fontana

H 383
261 301 MF

45

Schaeffers
Kassner

B

℗ 1962

261 301.2F
Made in England

ADIOS MY LOVE (2.51)
(Manos Hadjidakis-Norman Newell)
(From the Wolfgang Mueller-Sohn film
"Traumland der Sehnsucht")
NANA MOUSKOURI

COLUMBIA
NOT FOR SALE
RADIO STATION COPY
SIDE
A
TIME
2:06
45 RPM
Publisher:
Gil Music
Corp. (BMI)
4-42695
JRZSP 71154
POPSY
- J. Proctor - M. Hill - D. James -
RAY CONNIFF
His Orch. and Chorus
Prod. by Rann Prod.
©"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR SALE
RADIO STATION COPY

45 RPM

Publisher:
Governor Music
(BMI)
TIME: 2:14

4-42695
JRZSP 71153

SCARLET

(Trombone Solo By Ray Conniff)
- R. Conniff -

RAY CONNIFF

His Orch. and Chorus
Prod. by Rann Prod.

®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

HI
Pub: Roosevelt
Music Co., Inc.
BMI
HI 2462
45-2117
Time: 3:12
DISC JOCKEY
NOT FOR SALE
WONDERLAND BY NIGHT
(Gunter; Newmann)
ACE CANNON
DISTRIBUTED BY LONDON RECORDS, INC. MADE IN U.S.A.

HI
Pub: Harms
Inc.
ASCAP
HI 2463
45-2117
Time: 2:27
DISC JOCKEY
NOT FOR SALE
AS TIME GOES BY
(Hupfeld)
ACE CANNON
DISTRIBUTED BY LONDON RECORDS, INC. MADE IN U.S.A.

Hi
Pamco Music
Inc. BMI
Time: 2:27
45-2166
HI 2574
Recorded in
Memphis
AMEN
(J. Pate-C. Mayfield)
ACE CANNON
And His Alto Sax
DISTRIBUTED BY LONDON RECORDS, INC.

Hi
JEC Publishing
Corp. BMI
Time: 2:35
45-2166
HI 2575
Recorded in
Memphis
DOWN BY THE RIVERSIDE
(Arr: Ace Cannon)
ACE CANNON
And His Alto Sax
DISTRIBUTED BY LONDON RECORDS, INC.

Scotti Brothers
45 R.P.M.
SB 501
Pub., Howling Dog Music, ASCAP
Time: 3:02
℗ 1979 Scotti Brothers Records Inc.
PROMOTION COPY
NOT FOR SALE
VOCAL
SB-37313 SP
MONO
SHE BROKE YOUR HEART
(Ian Lloyd)
IAN LLOYD
Produced by Bruce Fairbairn
Arranged by Jim Vallance
From Scotti Brothers LP SB 7104 -
"GOOSE BUMPS"
DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

Scotti Brothers

45 R.P.M.

SB 501

Pub., Howling Dog Music, ASCAP

Time: 3:02

℗ 1979 Scotti Brothers Records Inc.

PROMOTION COPY NOT FOR SALE

VOCAL

ST-SB-37313 SP

STEREO

SHE BROKE YOUR HEART

(Ian Lloyd)

IAN LLOYD

Produced by Bruce Fairbairn

Arranged by Jim Vallance

From Scotti Brothers LP SB 7104 - "GOOSE BUMPS"

DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.

A WARNER COMMUNICATIONS COMPANY

Felsted
FD 316
Pub: Trinda Music
ASCAP
Time: 2:21
45 - 8587
ZTSP 60291
SO CLOSE TO MY HEART
(Crane-Jacobs-Tucker)
KATHY LINDEN
with Joe Leahy's
Orchestra
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORDING PROHIBITED

Felsted
FD 317
Pub: January Corp.
ASCAP
Time: 1:52
45 - 8587
ZTSP 60292
YOU DON'T KNOW GIRLS
(Stallman-Jacobson)
KATHY LINDEN
with Joe Leahy's
Orchestra
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORDING PROHIBITED

COLUMBIA

DOUGLAS & LONERO

A

MONO

Radio Station Copy

4-45594

JZSP 156146

Intro. :06

2:33

℗ 1972 CBS, Inc.

45 RPM

Publisher: Cookaway Music, Inc. (ASCAP)

Not For Sale

JUBILATION (EXCITATION)

- R. Cook - R. Greenaway -

Arranged by Al Capps

Produced by Ted Glasser

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

DOUGLAS & LONERO

MONO

Radio Station Copy

4-45594

JZSP 156147

Intro. :09

2:36

℗ 1972 CBS, Inc.

45 RPM

Publisher: Sunbeam Music, Inc. (BMI)

Not For Sale

THIS WORLD

- H. Schapiro - G. W. Friedman -

(From The Musical "The Me Nobody Knows")

Arranged by Al Capps

Produced by Ted Glasser

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
9-30719
(L 10,899)
(2:18)
Vocal With
Chorus And
Orchestra
Directed By
CHARLES BUD DANT
THE END
(Jimmy Krondes-Sid Jacobson
EARL GRANT

MUSICANZA
RECORDS
45 RPM
Produced by:
Bob Yorey
Arr. by: R. Rome
M 101-A
Published by:
Musicanza
ASCAP
Time: 2:59
RED, RED, ROSES
(Al Rubin)
Johnny Desmond
Musicanza Records 114-20 Queens Blvd Forest Hills NY 11375

MUSICANZA
RECORDS
45 RPM
Produced by:
Bob Yorey
Arr. By: R. Rome
M 101-B
Published by:
Musicanza
ASCAP
Time: 1:48
YOU'RE THE GIRL I'VE ALWAYS WANTED
(Al Rubin-Bernie Baum)
Johnny Desmond
Musicanza Records 114-20 Queens Blvd Forest Hills NY 11375

RED LITE
RECORDS
Valeda Music Publ.
and Double - F
Music Corp.
ASCAP
R. L. 111-O
(R. L. 111-O)
Time: 2:31
RED LIPS
(Joe Candullo - Jack Val - Johnny Tucker)
JOHNNY DESMOND
Producer: Bob Yorey
Arranger: Richard Rome

RED LITE
RECORDS
Tama Music Co.
ASCAP
R. L. 111-1
(R. L. 111-1)
Time: 2:37
DIDN'T WE
(Jim Webb)
JOHNNY DESMOND and
CANDULLO-VAL BLUES BAND
Producer: Bob Yorey
Arranger: Richard Rome

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61668
(45-89812)
(3:08)
INSTRUMENTAL
Hollybrook Music
Time 3:08 (ASCAP)
AU REVOIR
(Ray Bloch)
RAY BLOCH
AND HIS ORCHESTRA

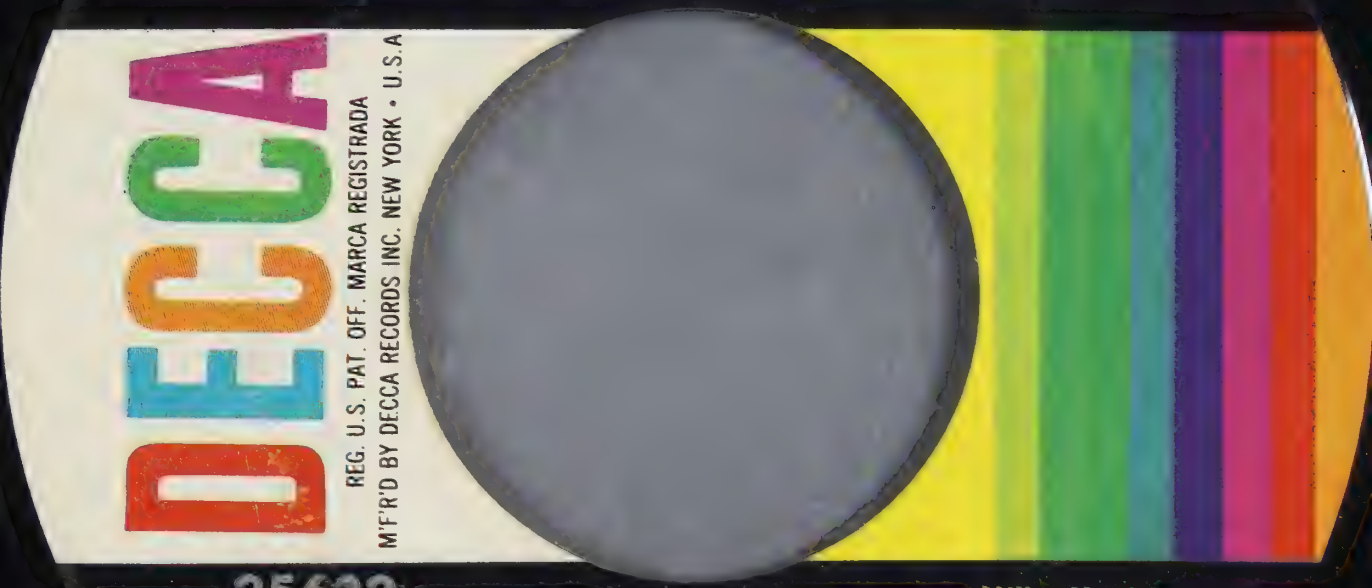
MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61668
(45-89813)◈
(2:48)
INSTRUMENTAL
Leo Feist, Inc.
Time 2:48 (ASCAP)
CANDLELIGHT
(P. Roberts-S. Miller-M. Trevor)
RAY BLOCH
AND HIS ORCHESTRA

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61635
(45-89780)
(3:20)
Horizon Music
Time 3:20 (ASCAP)
LOST HORIZON
Introducing: SHANGRI-LA
From "Shangri-La" A New Musical Play Based On
James Hilton's Novel "Lost Horizon"
(Harry Warren-Lawrence & Lee)
RAY BLOCH
AND HIS CHORUS
AND ORCHESTRA

MARCA REGISTRADA MFD BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61635
(45-89618)◈
(2:48)
INSTRUMENTAL
Hollywood Music
Time 2:48 (ASCAP)
WEDDING IN MONACO
(Ray Bloch-Mace Neufeld)
RAY BLOCH
AND HIS ORCHESTRA

STAR DUST

(Hoagy Carmichael-Mitchell Parish)



25632

(114,495)

Mills Music, Inc. (AS)
(2:40)

PETER DUCHIN HIS PIANO WITH ORCHESTRA AND CHORUS

Piano Solo With Orchestra And Chorus
Arranged By HENRI RENE

Publisher:
FREE
(ASCAP)

STEREO

GM 00004
ZSS 158587
Time: 2:38

SHINE ON HARVEST MOON

-Bayes - Norworth-

EDDIE DUCHIN

Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City

GOLD MOON
Publisher:
Warner Bros.
Mus., A Div.
Of Warner
Bros. Inc.
(ASCAP)
STEREO
GM 00004
ZSS 158588
Time: 2:30
SMILES
-J. W. Callahan - L. S. Roberts-
EDDIE DUCHIN
Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City

bell
Colgems
Music Corp.
ASCAP
1176
Bell 45,171
Time: 2:46
BRIAN'S SONG
(Michel Legrand)
(From The Screen Gems TV Motion Picture
"BRIAN'S SONG")
MICHEL LEGRAND
Produced and Arranged by
Michel Legrand
BELL RECORDS A Division of Columbia Pictures Industries Inc. N.Y.C.

bell
Chappell
& Co., Inc.
ASCAP
1177
Bell 45,171
Time: 3:22
THEME FROM "THE GO-BETWEEN"
(Michel Legrand)
MICHEL LEGRAND
Produced and Arranged by
Michel Legrand
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.

MCA RECORDS

CALL ME

(Sean Lindon Harris-Brian Tatler)

PROMOTION COPY NOT FOR SALE

STEREO
MCA-52161
(MC13772E)

Zomba Enterprises Inc. (BMI)
(3:29)
(Intro: :08)

DIAMOND HEAD

PRODUCED BY MIKE HEDGES AND DIAMOND HEAD
From the MCA LP, MCA-5382, "Borrowed Time"
RECORDED IN ENGLAND

© 1973 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

℗ 1983
MCA RECORDS, INC.

SMALL TALK

(G. Bonner/A. Gordon)

Chardon Music
Inc.
(BMI)
Time: 2:15
(1346)

CLAUDINE LONGET

Arranged by Nick De Caro
Produced by N. De Caro/T. Li Puma
Engineered by: Bruce Botnick

877

MAN IN A RAINCOAT

*as featured in LP 129
(Warwick Webster)

Regent Music
Corp.
(BMI)
Time: 3:05
(1347)

CLAUDINE LONGET

Arranged by Nick De Caro
Produced by Tommy Li Puma

877

abc Records™

A

Publisher:
Unart Music
Corp./Piano
Picker Music
(BMI)
(45-17217-M RE-1)

**PROMOTIONAL
COPY NOT
FOR SALE**

MONO
AB-12310
Time: 3:55
(Intro. : 07)

PRODUCED BY
ROY HALEE/
BOBBY COLOMBY
FOR COLOMBY
PRODUCTIONS
Arranged by
Tony Klatka

"BLUE STREET"

(From the LP "BRAND NEW DAY")
(Randy Edelman)

BLOOD, SWEAT & TEARS

℗1977, ABC
Records, Inc.

abc Records™

A

Publisher:
Unart Music
Corp./Piano
Picker Music
(BMI)
(45-17217-S RE-1)

PROMOTIONAL COPY NOT FOR SALE

STEREO
AB-12310
Time: 3:55
(Intro. : 07)

PRODUCED BY
ROY HALEE/
BOBBY COLOMBY
FOR COLOMBY
PRODUCTIONS
Arranged by
Tony Klatka

"BLUE STREET"
(From the LP "BRAND NEW DAY")
(Randy Edelman)
BLOOD, SWEAT & TEARS
℗1977, ABC
Records, Inc.

millennium
2.
STEREO
JH-11806
(YB-11806)
YB-11806-A
NOT
FOR SALE
Golden
Mountain
Music
(P.R.O. -
Canada)
3:57
Intro: 17
End:
Fade
Produced
by
Gene
Martynec
for
True
North
Productions
THE COLDEST NIGHT OF THE YEAR
(from the "Bruce Cockburn Resume"
album, BXL1-7757)
(Bruce Cockburn)
BRUCE COCKBURN
℗1981 Millennium
Entertainment Corporation
Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

millennium
Produced by Gene Martynec for True North Productions
MONO
JH-11806
(YB-11806)
YA-11806-C
NOT FOR SALE
Golden Mountain Music (P.R.O. - Canada)
3:57
Intro: 17
End: Fade
THE COLDEST NIGHT OF THE YEAR
(from the "Bruce Cockburn Resume" album, BXL1-7757)
(Bruce Cockburn)
BRUCE COCKBURN
℗ 1981 Millennium Entertainment Corporation
Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

Millennium
Produced by Gene Martynec for True North Productions
STEREO
YB-11806
YB-11806-B
Golden Mountain Music Inc. (P.R.O. Canada)
3:22
LORD OF THE STARFIELDS
(from the "Bruce Cockburn Resume" album, BXL1-7757) (Bruce Cockburn)
BRUCE COCKBURN
℗1976 Millennium Entertainment Corporation
Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

Sears

SS-11697-01A
START FILMSTRIP
ON TITLE FRAME

33⅓ RPM
Automatic Version
(NO BELL TONE)

Sears Coffee House Training Film No. 9

THE SEARS
COFFEE HOUSE HOSTESS

PRODUCED BY SEARS, ROEBUCK AND CO. CHICAGO, ILL.

Sears
SS-11697-01B
START FILMSTRIP
ON TITLE FRAME
33⅓ RPM
Manual Version
(BELL SIGNAL)
Sears Coffee House Training Film No. 9
THE SEARS
COFFEE HOUSE HOSTESS
PRODUCED BY SEARS, ROEBUCK AND CO. CHICAGO, ILL.

Sears

SS-6834-01A
START FILMSTRIP
ON FOCUS FRAME

33⅓ RPM
Automatic Version
(NO BELL TONE)

SEARS COFFEE HOUSE TRAINING FILM No. 4

"MAKING FRENCH FRIED POTATOES"

PRODUCED BY SEARS, ROEBUCK AND CO. CHICAGO, ILL.

Sears

SS-6834-01B
START ON TITLE FRAME

33⅓ RPM
Manual Version
(BELL SIGNAL)

SEARS COFFEE HOUSE TRAINING FILM No. 4

"MAKING FRENCH FRIED POTATOES"

PRODUCED BY SEARS, ROEBUCK AND CO. CHICAGO, ILL.

NATIONAL

Sears

TRAINING

SS-11993-01B
Side Two

33⅓ RPM
Bell version
Start on first frame

"THE SLEEPING BAG STORY"

68-06-1

6:41

Copyright 1968 Sears, Roebuck and Co.

NATIONAL

Sears

TRAINING

SS-11993-01A
Side One

33⅓ RPM
30/50 Automatic
Start on first frame

"THE SLEEPING BAG STORY"

68-06-1

6:41

Copyright 1968 Sears, Roebuck and Co.

RCA VICTOR
ERB 70
SIDE 1
549-5204
(G2RH-1212)
45 EP
RED SEAL
HIGH FIDELITY
Band 1—Cahn-Brodszky SERENADE
Band 2—Puccini Turandot: Act III: NESSUN DORMA
Orch. directed by Ray Heindorf
Band 3—Schubert AVE MARIA with Organ
Mario Lanza, Tenor
(Warner Bros. sound track)
TRADE-MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR
ERB 70
SIDE 4
549-5204
(G2RH-1215)
45 EP
RED SEAL
HIGH FIDELITY
Verdi Otello: Act III
E SON IO L'INNOCENTE
Licia Albanese, Soprano
Mario Lanza, Tenor
Orch. directed by Ray Heindorf
(Warner Bros. sound track)
TRADE MARKS REGISTERED - MARCAS REGISTRADAS - RADIO CORPORATION OF AMERICA - CAMDEN, N.J. - MADE IN U.S.A.

Sacred
RECORDS
45 SR 253-A
(HR-158-45)
At the Sign of the Steeple
Sacred
LIFE'S RAILWAY TO HEAVEN
Charlie D. Tillman
HAVEN OF REST QUARTET
Organ Acc.
SACRED RECORDS INC. • LOS ANGELES, CALIFORNIA • MADE IN U. S. A.

Sacred
RECORDS
45 SR 253-B
(HR-159-45)
At the Sign of the Steps
Sacred
ALONE
Ben H. Price
Kenneth Nelson - Charles Turner, Duet
HAVEN OF REST QUARTET
SACRED RECORDS INC. • LOS ANGELES, CALIFORNIA • MADE IN U.S.A.

ATLANTIC
45 RPM
7-89054
Pub., Hit & Run Music Publishing Inc., ASCAP
℗ 1988 Atlantic Recording Corp. All Rights Reserved.
PROMOTION COPY NOT FOR SALE
Time: 3:52
ST-A-55250-SP
STEREO
PLEASE PLEASE
(Andy Leek)
ANDY LEEK
Produced by George Martin
Edit of Atlantic LP 81864 - "say something"
MFG BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

ATLANTIC
45 RPM
7-89054
Pub., Hit & Run Music Publishing Inc., ASCAP
℗ 1988 Atlantic Recording Corp. All Rights Reserved.
PROMOTION COPY NOT FOR SALE
Time: 4:39
ST-A-55332-SP
STEREO
PLEASE PLEASE
(Andy Leek)
ANDY LEEK
Produced by George Martin
From Atlantic LP 81864 -
"say something"
MFG BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

Zebra Records, Inc.

BRICKS MORTAR

YOU KEEP ME HANGING ON (3:41)

(Holland, Dozier, Holland)

45 RPM
Side 1
ZZ-5577-A
F/W 22087

Pub: Stone-Agat
Music Division
(BMI)

Produced by Charles Collins

© ℗ Zebra Records Inc.

408 Stokes Ave.
Trenton, N.J.

Zebra Records, Inc.

BRICKS MORTAR

I WISH YOU WERE HERE (4:26)

(George Merrill & Shannon Rubicam)

45 RPM
Side 2
ZZ-5577-B
F/W 22087

Pub: Boy Meets
Girl Music
(BMI)

Produced by Charles Collins

© ℗ Zebra Records Inc.

408 Stokes Ave.
Trenton, N.J.

Inc.

Phil-Tac Music
BMI
Time: 3:58
Intro: :06
Side One

WRS 7414-45

℗ 1975
Recorded at
LSI
Sound Studio's
Vocal Backgroun
Bach-Ahp Singer

MAMA, I'M SINGING YOUR SONG

(Spencer Williams)

ROLAND WALLACE

Produced by: Mike Figlio

MGR. BY © MUSIC CITY WORKSHOP, INC., P.O. BOX 12277, NASHVILLE, TN. 37212

NEWS

SUNDAY, AUG. 22, 1976

MUSIC CITY WORKSHOP Inc.

Reject Music
BMI
Time: 2:43
Intro: :07
Side 2

WRS 7414-45B

℗ 1975
Recorded at
LSI Sound Studio's
Vocal Background
Bach-Ahp Singers

AHAB'S PAD

(Scotty Reed)

ROLAND WALLACE

Produced by: Mike Figlio

MGR. BY © MUSIC CITY WORKSHOP, INC., P.O. BOX 12277, NASHVILLE, TN. 37212

PARK AVENUE
PA #10-A
Time: 2:07
Passa Music-BMI
Vocal Group with
Orchestra
Recorded 1959
Released 1995
TEENAGE WEDDING
(Anthony Passalacqua)
The Fascinators
PARK AVENUE RECORDS, INC. LITTLE NECK, NY MADE IN U.S.A.

PARK AVENUE
PA #10-B
Time: 2:06
Passa Music-BMI
Vocal Group with Orchestra
Recorded 1959
Released 1995
RECESS
(Anthony Passalacqua)
The Fascinators
PARK AVENUE RECORDS, INC. LITTLE NECK, NY MADE IN U.S.A.

MERCURY
72520
YWI-37274
Irving Berlin
Music Corp.
(ASCAP)
2:35
From
MERCURY'S
Album, MORE
GENIUS OF
JANKOWSKI
MG-21054
PLAY A SIMPLE MELODY
(I. Berlin)
HORST JANKOWSKI
His Orchestra and Chorus
VENDOR: MERCURY RECORD CORPORATION

MERCURY
72520
YWI-37277
MRC Music,
Inc. (BMI)
2:22
From
MERCURY'S
Album, MORE
GENIUS OF
JANKOWSKI
MG-21054
CRUISING DOWN THE RHINE
(G. Schiff)
HORST JANKOWSKI
His Orchestra and Chorus
VENDOR: MERCURY RECORD CORPORATION

Jubilee
Record No.
45-5242
(45-JB-475)
Time: 2:30
45 R.P.M.
Vocal with Orch.
Pub: M. Kellem, Inc.
(ASCAP)
STRAIGHT FROM THE SHOULDER
(M. Kellem-A. Silver)
STEVE CLAYTON
arranged by
RICHARD HAYMAN

ULTRA HIGH FIDELITY
Dot
659off
Famous Music
ASCAP
Time 2:30
45-15829
MW-11707
JUST ONE MORE CHANCE
(Coslow-Johnston)
DON CORNELL
Chorus & Orchestra Directed By
Milton DeLugg
9-58
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

ULTRA HIGH FIDELITY
Dot
659off
Cromwell Music, Inc.
ASCAP
Time 3:10
45-15829
MW-11708
PLAY SOME MUSIC FOR BROKEN HEARTS
(BASTA UN POCO DI MUSICA) (Music-Marino Marini)
(Eng. Lyric-Al J. Neiburg) (Ital. Lyric-Diego Calcagno)
DON CORNELL
Chorus & Orchestra Directed By
Milton DeLugg
9-58
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

COLUMBIA
DEMONSTRATION
NOT FOR SALE
® "Columbia" Marcas Reg.
STEREO
3:15
Arranged by
John Davis
Produced by
Nate Chacker
for Power Plant
Productions,
Inc.
45 RPM
1-11112
ZSS 166678
℗ 1979 CBS Inc.
BONNIE BOYER
I BELIEVE IN YOU
-M. Boldt - P. Boldt - N. Lechich- Taken
From The Columbia Lp: "GIVE IN
TO LOVE" JC 36254

COLUMBIA
® "Columbia" Marcas Reg.
STEREO
3:28
Produced by
Nate Chacker
for Power Plant
Productions,
Inc.
45 RPM
1-11112
ZSS 166679
℗ 1979 CBS Inc.
BONNIE BOYER
SISTER NASTY
-J. Nace - T. Glen- Taken From The Columbia
Lp: "GIVE IN TO LOVE" JC 36254
Arranged by John Davis

CRAZY JOE AND THE VARIABLE SPEED BAND

Producers:
Joe Renda &
Ace Frehley
for Mumbo
Productions,
Inc.

SIDE A
56

STEREO
NB 2298
(NB 2298 AS)
Madam Palm
Music Inc.
(BMI)
Time: 4:09

EUGENE
(Joe Renda and Ace Frehley)
℗ 1980 Casablanca Record
& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

CRAZY JOE AND THE VARIABLE SPEED BAND

Producer:
Joe Renda
for Mumbo
Productions,
Inc.

SIDE B
'56

STEREO
NB 2298
(NB 2298 BS)
Madam Palm
Music Inc.
(BMI)
Time: 3:10

MADAM PALM

(Joe Renda)

℗ 1980 Casablanca Record
& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

MAME

(from the musical prod. "Mame")
(Jerry Herman)
(Arr.: Richard Hayman)

47-8875

45 RPM

RCA VICTOR

Edwin H. Morris
& Co. Inc.
ASCAP
TRKM-5701

2:43

Producer
Peter Dellheim

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER
CONDUCTOR

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.

THE SHADOW OF YOUR SMILE

(Love Theme from "The Sandpiper") (from the film prod. "The Sandpiper")
(Paul Francis-Webster-Johnny Mandel)
(Arr.: Richard Hayman)

47-8875

45 RPM

RCA VICTOR

Miller Music Corp., ASCAP
TRKM-5712

2:47

Producer
Peter Dellheim

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER
CONDUCTOR

TM(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Boston Pops Orchestra
Arthur Fiedler, Conductor
RCA
GOLD
STANDARD
447-0756
Victor
(F2RW-2982)
STARS AND STRIPES
FOREVER
(Sousa)
TMK(s) ® REGISTERED · MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Boston Pops Orchestra
Arthur Fiedler, Conductor
RCA
GOLD
STANDARD
447-0756
Victor
(F2RW-2983)
SEMPER FIDELIS
(Sousa)
TMK(s) ● REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA--MADE IN U.S.A.

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LOS LAMAS

Lado A

PROFONO INTERNACIONAL INC.

PRS 90007

45 R.P.M.

estereo

GEMINIS MUSICAL

QUE MAS PUEDO PEDIR

(Candelario Macedo)

Bajo Licencia de: PACO CAMARENA NARIO

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LOS LAMAS

Lado B

PROFONO INTERNACIONAL INC.

PRS 90007

45 R.P.M.

estereo

ED, CHENCHO MUSICAL

LA BARAJA

(Pio Villasenor Glez)

Bajo Licencia de: PACO CAMARENA NARIO

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MIAMI
RECORDS
LIC. POR DISCOS
COLUMBIA
9022-A
(Col-7155)
GUAJIRA
(3:20)
ALBORADA
(Celia Romero)
TRIO AVILEÑO
MANUFACTURED BY MIAMI RECORDS - MIAMI FLORIDA - U.S.A.

MIAMI
RECORDS
LIC. POR DISCOS
COLUMBIA
9022-B
(Col-7522)
BOLERO
CHA-CHA-CHA
(2:45)
NO PIDAS MAS PERDON
(Marquez-Hernandez)
TRIO AVILEÑO
MANUFACTURED BY MIAMI RECORDS - MIAMI FLORIDA - U.S.A.

MIAMI
RECORD
LIC. POR DISCOS
COLUMBIA
9146-A
BOLERO
SIN TI
TRIO LOS PANCHOS
(GIL-NAVARRO, ALBINO)
(0101-A528)
MANUFACTURED BY MIAMI RECORDS - MIAMI, FLORIDA

MIAMI
RECORDS
LIC. POR DISCOS
COLUMBIA
9146-B
BOLERO
UN SIGLO DE AUSENCIA
(Alfredo Gil)
TRIO LOS PANCHOS
(GIL-NAVARRO-ALBINO)
(0101-8532)
MANUFACTURED BY MIAMI RECORDS

MIAMI
RECORDS
LIC. POR DISCOS
COLUMBIA
9016-A
Bolero
QUIEN TIENE TU AMOR
(Leonoldo Diaz Velez)
TRIO LOS PANCHOS
GIL, NAVARRO y ALBINO
MANUFACTURED BY MIAMI RECORDS - MIAMI FLORIDA - U.S.A.

MIAMI
RECORDS
LIC. POR DISCOS
COLUMBIA
9016-B
Bolero
EL NOVENO MANDAMIENTO
(R. Bittencourt-R. Sampaio-A. Gil)
TRIO LOS PANCHOS
GIL, NAVARRO y ALBINO
MANUFACTURED BY MIAMI RECORDS • MIAMI FLORIDA • U.S.A.

D.L.V.
DISCOS LARGA VIDA
5030
45 RPM
Bol. Ran.
2:25
CASTIGAME
(Manuel S. Acuño)
EL RANCHERO Y LA NORTEÑA
D-5030A
MANUFACTURED IN THE U.S.A. BY FALCON RECORD CO. McALLEN, TEXAS

D. L. V.
DISCOS LARGA VIDA
5030
45 RPM
Bol. Ran.
MIEL AMARGA
(Arr: La Norteña)
EL RANCHERO Y LA NORTEÑA
D-5030B
MANUFACTURED IN THE U.S.A. BY FALCON RECORD CO. McALLEN, TEXAS

DIRIANGEN
RECORDS
SERGIO TAPIA

45 RPM

Arranged by
Chuck Reider
DR-1000

TAN SOLO CENIZAS

(Sergio Tapia)
Acomp. Combo Sensacion de Rodil Varela
DIRIANGEN RECORDS
P.O. Box 2176
San Francisco, Ca. 94126

DIRIANGEN
RECORDS
SERGIO TAPIA

45 RPM

Arranged by
Chuck Reider
DR-1001

LAGRIMAS DE SANGRE

(Sergio Tapia)
Acomp. Combo Sensacion de Rodil Varela
DIRIANGEN RECORDS
P.O. Box 2176
San Francisco, Ca. 94126

impact

For Promotional Use Only

SIDE A
IM5499
Time: 5:50

From his album:
Celebrate the Joy
R03744

Not For Resale

STEREO
45 RPM

℗ 1983 Impact Records
Produced & arranged by David T. Clydesdale

CELEBRATE THE FREEDOM —
THE CONTEMPORARY CHURCH
(ASCAP/SESAC)

David T. Clydesdale

Distributed by The Benson Co. Inc., 365 Great Circle Dr., Nashville, TN 37228

impact

For Promotional Use Only

SIDE B
IM5499
Time: 3:21

From his album:
Celebrate the Joy
R03744

Not For Resale

STEREO
45 RPM

℗ 1983 Impact Records

Produced & arranged by David T. Clydesdale

CELEBRATE THE POWER —
THE CLASSIC CHURCH
(ASCAP)

David T. Clydesdale

Distributed by The Benson Co. Inc., 365 Great Circle Dr., Nashville, TN 37228

DIRIANGEN RECORDS
SERGIO TAPIA
LADO A
45 RPM
EL INDIO CARACEÑO
(Sergio Tapia)
Acomp. Volcanes de Xolotlan
DIRIANGEN RECORDS
P.O. BOX 2176
S.F., CA. 94126

DIRIANGEN RECORDS
SERGIO TAPIA
LADO B
45 RPM
LA COTORRONA
(Sergio Tapia)
Acomp. Volcanes de Xolotlan
DIRIANGEN RECORDS
P.O. BOX 2176
S.F., CA. 94126

MHL
RECORDS
SIDE A
45 RPM
Time: 2:31
© 1971
STEREO
LWL 001
(LWL-001A)
Produced By
Larry Hestand
49ER FIGHT SONG
(Larry Lowell)
LARRY LOWELL
MHL Records, Brisbane, C.A.
415-467-7506

MHL
RECORDS
SIDE B
45 RPM
Time: 2:37
© 1978
STEREO
LWL 002
(LWL-002B)
Produced By
Larry Hestand
BROKEN RECORD
(Larry Lowell)
LARRY LOWELL
MHL Records, Brisbane, C.A.
415-467-7506

Fraternity
FRATERNITY RECORDS CINCINNATI OHIO
F-778
Scherer Music Corp.
BMI Time: 2:15
HI FIDELITY
H7OW-8343
HIGH TIDE BOOGIE
(V. Jirik)
DAN BELLOC
His Orchestra and Chorus

Fraternity
FRATERNITY RECORDS CINCINNATI OHIO
F-778
B & F Music Corp.
BMI Time: 2:04
HI FIDELITY
H7OW-8344
DANCERO
(Hayman-Daniels-Parker)
DAN BELLOC
His Orchestra and Chorus

ADVANCE TRADES SCHOOL, Chicago, Illinois, U.S.A. 60621
A.T.S.
Training for the Future
PLEASE
PLAY THIS
SIDE FIRST
33 1/3 RPM
MOBILE ENGINE SERVICE
Recordings
1 & 2
MFG. IN U.S.A. BY
EVA-TONE
DEERFIELD, ILLINOIS

ADVANCE TRADES SCHOOL, Chicago, Illinois, U.S.A. 60601

A.T.S.

Training for the Future

PLEASE
PLAY THIS
SIDE FIRST

33 1/3 RPM

MOBILE ENGINE SERVICE

Recordings

3 & 4

MFG. IN U.S.A. BY EVA-TONE® DEERFIELD, ILLINOIS

ADVANCE TRADES SCHOOL, Chicago, Illinois, U.S.A. 60631
A.T.S.
Training for the Future
PLEASE
PLAY THIS
SIDE FIRST
33 1/3 RPM
MOBILE ENGINE SERVICE
Recordings
5 & 6
MFG. IN U.S.A. BY
EVA-TONE
DEERFIELD, ILLINOIS

ADVANCE TRADES SCHOOL, Chicago, Illinois, U.S.A. 60609
A.T.S.
Training for the Future
PLEASE
PLAY THIS
SIDE FIRST
33 1/3 RPM
MOBILE ENGINE SERVICE
Recordings
7 & 8
MFG. IN U.S.A. BY
EVA-TONE
DEERFIELD, ILLINOIS

ADVANCE TRADES SCHOOL, Chicago, Illinois, U.S.A. 60601
A.T.S.
Training for the Future
PLEASE
PLAY THIS
SIDE FIRST
33 1/3 RPM
MOBILE ENGINE SERVICE
Recordings
9 & 10
MFG. IN U.S.A. BY
EVA-TONE
DEERFIELD, ILLINOIS

ADVANCE TRADES SCHOOL, Chicago, Illinois, U.S.A. 60631

A.T.S.

Training for the Future

PLEASE
PLAY THIS
SIDE FIRST

33 1/3 RPM

MOBILE ENGINE SERVICE

Recordings

11 & 12

MFG. IN U.S.A. BY EVA-TONE DEERFIELD, ILLINOIS

polydor
JASRAC
KR 1141
A
ST 33
DISCO BEST HIT 4
ハロー・ミスター・モンキー
1. HELLO, MR.MONKEY(ハロー・ミスター・モンキー)
(B.Juris-B.Lux)
2. FANTASY(宇宙のファンタジー)
(M.White-E.D.Barrio)
Arr. by John "Good Luck" Smith
193 MANUFACTURE
(Vocal) U.O.Corporation-1
℗'78
"ALL RIGHTS OF THE RECORD MANUFACTURER AND OF THE OWNER OF THE WORK RECORDED RESERVED." MANUFACTURED BY POLYDOR K.K. JAPAN

WILLOW TREE
(Bettie Husky)
Capitol
Bee Gee Music
Pub., Inc.
BMI-2:22
4594
(45-36001)
FERLIN HUSKY
MFD. BY CAPITOL RECORDS, INC., U.S.A.

TAKE A LOOK
(Stough-Husky-Johnson-Vanadore)
Capitol
REG. U.S. PAT. OFF.
Lowery Music
Co., Inc.
BMI-1:55
4594
(45-36000)
FERLIN HUSKY
MFD. BY CAPITOL RECORDS, INC., U.S.A.

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SILVER STAR SERIES
Instrumental
With Narration By
Leon Janney
RECORD NO.
9-65522
(84949)+
(2:49)
DONKEY TANGO
(Rudolph Goehr-Robert Weil)
RAY BLOCH
AND HIS ORCHESTRA

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SILVER STAR SERIES
RECORD NO.
9-65522
(SRC 255)
Instrumental
Fox Trot
(Espanharlem)
THAT'S WHERE I SHINE
(William J. Reddick)
RAY BLOCH
AND HIS ORCHESTRA

ABC-PARAMOUNT
NOT
FOR SALE
Saunders Publications
(ASCAP)
2:29
45-9676
AMP 45-186
PROMOTION
COPY
CRY ME A RIVER
(Arthur Hamilton)
DON ELLIOTT SEXTETTE
A PRODUCT OF AM-PAR RECORD CORP.

COLUMBIA

® "Columbia" Marcas Reg.

MONO

Intro. :14

3:15

Strings
Arranged by
Lee Holdridge

Recorded at
Fame Recording
Studios in
Muscle Shoals,
Alabama

45 RPM

DEMONSTRATION
NOT FOR SALE

3-10418

ZSP 162297

℗ 1976 CBS Inc.

Publisher:
Screen-Gems
EMI Music,
Inc./Song
Painter Music
(BMI)

MAC DAVIS

EVERY NOW AND THEN

-M. Davis- Taken From The Columbia Lp:
"FOREVER LOVERS" PC 34105
A Fame Production
Produced by Rick Hall

COLUMBIA

® "Columbia" Marcas Reg

STEREO

Intro. :14

3:15

Strings
Arranged by
Lee Holdridge

Recorded at
Fame Recording
Studios in
Muscle Shoals,
Alabama

45 RPM

DEMONSTRATION
NOT FOR SALE

3-10418

ZSS 162298

℗ 1976 CBS Inc.

Publisher:
Screen-Gems
EMI Music,
Inc./Song
Painter Music
(BMI)

MAC DAVIS

EVERY NOW AND THEN

-M. Davis- Taken From The Columbia Lp:
"FOREVER LOVERS" PC 34105
A Fame Production
Produced by Rick Hall

TEN
STOREYS HIGH
(Greenaway-Cook)
Capitol
RECORDS
Inc.
ASCAP-2:55
3
England by
George Martin
DAVID AND JONATHAN
with Accompaniment
directed by Reg Guest

LOOKING
FOR MY LIFE
(Baker-Cavendish)
Capitol
RECORDS
Maribus
Music
BMI-2:57
5870
(45-X45893)
Produced in
England by
George Martin
DAVID AND JONATHAN
with Accompaniment
directed by Reg Guest

Mercury
70907X45
YW13428
Leo Feist
(ASCAP) 2:22
Instrumental
Arr. by
Mike Simpson
Rel. July 3, 1956
HELL'S BELLS
(Kassel)
(From The Album MG-20166)
PERCUSSION IN HI-FI
Conducted by DAVID CARROLL
Featuring Dale Anderson, Hubert
Anderson, Bobby Christian,
Sam Denov, Harry Drobec,
Frank Rullo.
MERCURY RECORD CORPORATION, MADE IN U.S.A.

Mercury
70907X45
YW13095
Constellation Music
(BMI) 2:38
Instrumental
Arr. by
Mike Simpson
Rel. July 3, 1956
CRICKET
(Mike Simpson)
(From The Album MG-20166)
PERCUSSION IN HI-FI
Conducted by DAVID CARROLL
Featuring Dale Anderson, Hubert
Anderson, Bobby Christian,
Sam Denov, Harry Brabec,
Frank Rullo.
MERCURY RECORD CORPORATION, MADE IN U.S.A.

Mercury
71069X45
YW15052
Kassel-Airs Music
Co. (ASCAP) 2:11
Vocal
Rel. Feb. 15, 1957
THE SHIP THAT NEVER SAILED
(Kassel)
DAVID CARROLL'S ORCHESTRA
& CHORUS
With The Voice of
FRANKLYN MAC CORMACK
MERCURY RECORD CORPORATION, MADE IN U.S.A.

Mercury
71069X45
YW15053
Pure Music (BMI)
2:25
Instrumental
Rel. Feb. 15, 1957
I LOVE YOU TRULY
(Transcribed & Arranged by David Carroll)
DAVID CARROLL
And His Orchestra
MERCURY RECORD CORPORATION, MADE IN U.S.A.

LONDON
MADE IN U.S.A.
(DRF-21470)
Pub.: Bourne, Inc.,
ASCAP—Time: 2:27
45-1725
LULLABY OF THE LEAVES
(From Long Playing LL1440 "Close Your Eyes")
(Petkere; Young)
FRANK CHACKSFIELD
AND HIS ORCHESTRA
Feat.: Bobby Pratt—Trumpet
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

LONDON
MADE IN U.S.A.
(DRF-22045)
Pub.: Robbins,
ASCAP—Time: 3:16
45-1725
TEMPTATION
(From Long Playing LL 1509 "Broadway Melody")
(Nacio Herb Brown; Arthur Freed)
FRANK CHACKSFIELD
AND HIS ORCHESTRA
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

COLUMBIA
® "Columbia", Marcas Reg. Printed in U.S.A.
PROMOTION RECORD
TIME: 2:10
Publisher: Artists Music, Inc. (ASCAP)
NOT FOR SALE
45 RPM
4-41463
JRZSP 46342
PILLOW TALK
From the Universal Picture "Pillow Talk"
- Pepper - I. James -
DORIS DAY
Orchestra Conducted by
Jack Marshall

COLUMBIA
® "Columbia", Marcas Reg. Printed in U.S.A.
PROMOTION RECORD
TIME: 2:09
Publisher:
Daywin Music,
Inc. (BMI)
NOT FOR SALE
45 RPM
4-41463
JRZSP 46341
INSPIRATION
From the Universal Picture "Pillow Talk"
- Lubin - Roth -
DORIS DAY
Orchestra Conducted by
Jack Marshall

goldies 45 ™

Publisher:
Conrad Music
(BMI)

D-2430
(2430-A)
Time: 2:50

"OH WHAT A NITE"
(J. Junior - J. Funches)
THE DELLS
℗ 1973, ABC Records, Inc.
Vee Jay 1956

DISTRIBUTED BY ABC/DUNHILL RECORDS

goldies
45
Publisher:
Conrad Music
(BMI)
D-2430
(2430-B)
Time: 2:47
"I WANNA GO HOME"
(M. Junior)
THE DELLS
℗ 1973, ABC Records, Inc.
Vee Jay 1956
DISTRIBUTED BY ABC/DUNHILL RECORDS

MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA ®
SAMPLE COPY—NOT FOR SALE
8939
RECORD NO.
9-30915
(106,824)✤
(3:28)
From Decca Album
DL 8854
PORGY & BESS
Gershwin Publishing
Corp. (AS)
31
Vocal With
Orchestra
Directed By
MORTY STEVENS
THERE'S A BOAT DAT'S LEAVIN'
SOON FOR NEW YORK
From "Porgy & Bess"
(George & Ira Gershwin)
SAMMY DAVIS, JR.

MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
2418
SAMP
R SALE
RECORD NO.
9-30611
(102,545)
(2:37)
Vocal With
Orchestra
Directed By
JACK PLEIS
Redd Evans Music
Co. (AS)
NO FOOL LIKE AN OLD FOOL
(Joseph Meyer-Joseph A McCarthy, Jr.)
SAMMY DAVIS, JR.

MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
2418
SAMPLE
SALE
RECORD NO.
9-30611
(103,226)✣
(3:03)
Vocal With
Orchestra
Directed By
MORTY STEVENS
Marvin Music
Co. (AS)
UNSPOKEN
(Marvin Fisher-Mack Discant)
SAMMY DAVIS, JR.

Blue Sky

Publisher:
Buster
Poindexter
(BMI)
Produced by
Mick Ronson
and David
Johansen
Blue Sky
is the
trademark
of Blue Sky
Records, Inc.

DEMONSTRATION
NOT FOR SALE

STEREO

ZS4 03382

AA-AF

ZS4 03382-3

℗ 1979 CBS Inc.

Time: 3:02

MELODY (studio)

-D. Johansen - R. Guy-

DAVID JOHANSEN

Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y.

THE EQOLS

RATED XXX

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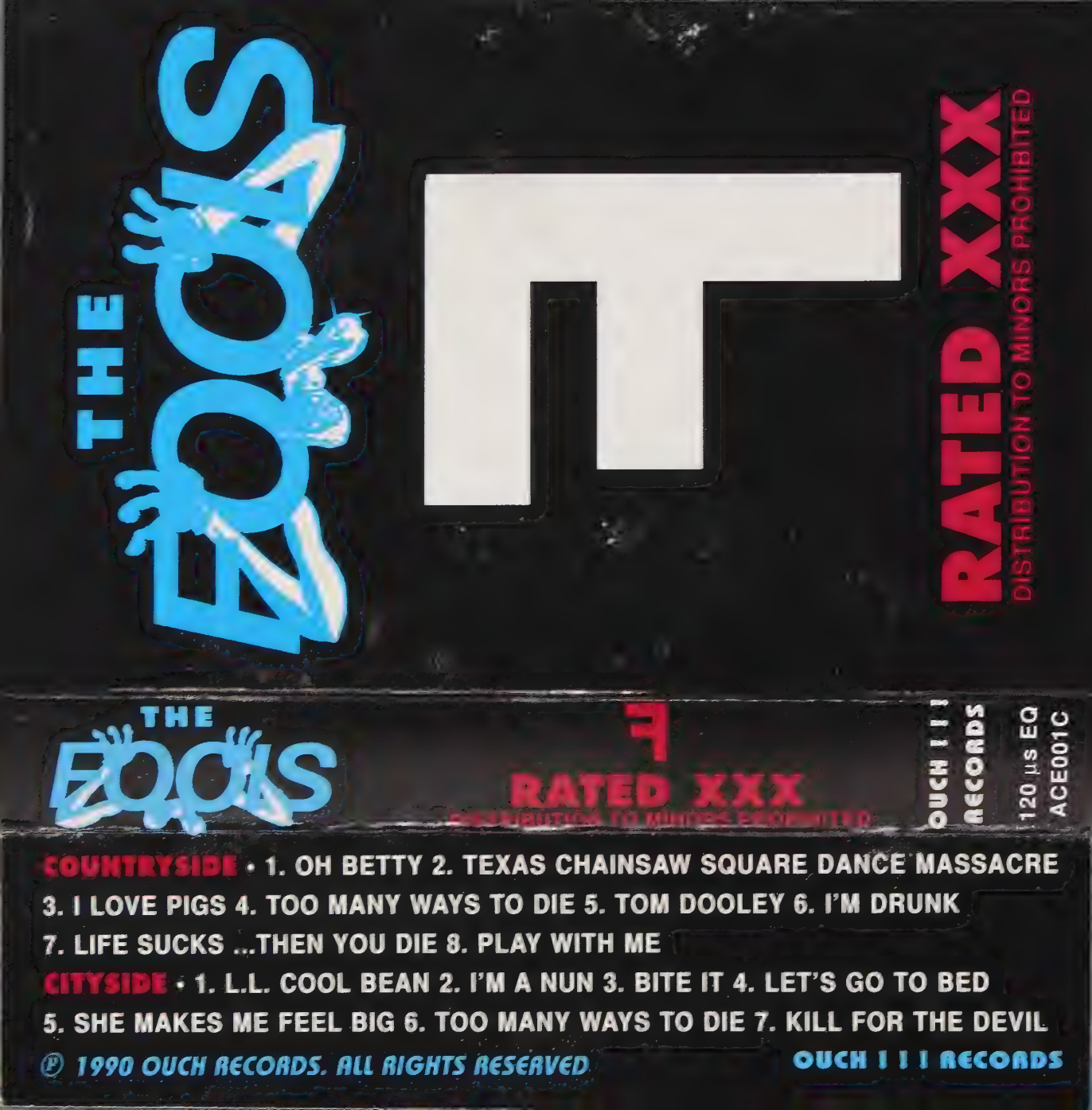

COUNTRYSIDE • 1. OH BETTY 2. TEXAS CHAINSAW SQUARE DANCE MASSACRE
3. I LOVE PIGS 4. TOO MANY WAYS TO DIE 5. TOM DOOLEY 6. I'M DRUNK
7. LIFE SUCKS ...THEN YOU DIE 8. PLAY WITH ME

CITYSIDE • 1. L.L. COOL BEAN 2. I'M A NUN 3. BITE IT 4. LET'S GO TO BED
5. SHE MAKES ME FEEL BIG 6. TOO MANY WAYS TO DIE 7. KILL FOR THE DEVIL

℗ 1990 OUCH RECORDS. ALL RIGHTS RESERVED

OUCH ! ! ! RECORDS

THIS IS AN ADULT COMEDY ENTERTAINMENT PRODUCT.
IF YOU DON'T GET IT...YUK YOU ! ! !

COUNTRYSIDE

1. OH BETTY
2. TEXAS CHAINSAW SQUARE DANCE MASSACRE
3. I LOVE PIGS
4. TOO MANY WAYS TO DIE
5. TOM DOOLEY
6. I'M DRUNK
7. LIFE SUCKS ...THEN YOU DIE
8. PLAY WITH ME

CITYSIDE

1. L.L. COOL BEAN
2. I'M A NUN
3. BITE IT
4. LET'S GO TO BED
5. SHE MAKES ME FEEL BIG
6. TOO MANY WAYS TO DIE
7. KILL FOR THE DEVIL

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ALL SONGS WRITTEN BY GIRARD, BARTLETT, HOLADAY, AND BLACK © 1990

PUBLISHED BY : SLOOF PUBLISHING
PRODUCED BY : THE FOOLS
RECORDED AND MIXED AT : THE CLUBHOUSE
ENGINEERED BY : RICOH ECHO
ASSISTED BY : A COUPLE OF GUYS WE KNOW
SEQUENCE MASTERING : BLUE JAY RECORDING STUDIO, CARLISLE, MA
MASTERING ENGINEER : MARK TANZER
ASSISTED BY : A COUPLE OF GUYS WE KNOW
ARTWORK BY : RALPH FATELO - ADLANTIC
ASSISTED BY : A GUY WE KNOW

SPECIAL THANKS TO CARL LAPLANTE, BRENDA SADOWSKI, AND LISA DONAHUE

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ACE001C

PRINTED IN CANADA

OUCH ! ! ! RECORDS

THE
FOOLS
RATED XXX
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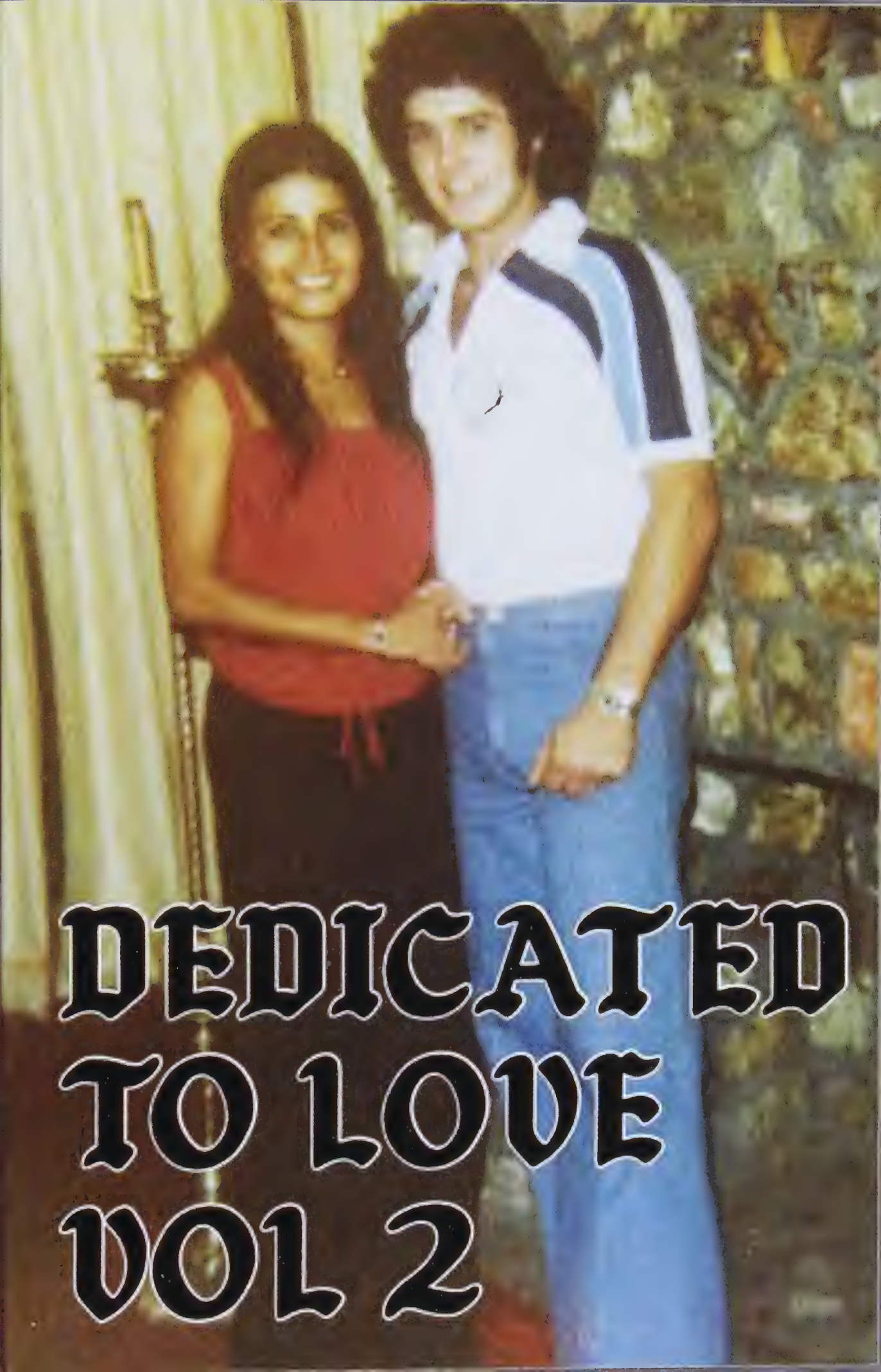
COUNTRY
SIDE
120 µs EQ
ACEDICA
OUCH!!!
RECORDS
OH BETTY • TEXAS CHAINSAW SQUARE DANCE MASSACRE
I LOVE PIGS • TOO MANY WAYS TO DIE • TOM DOOLEY
I'M DRUNK • LIFE SUCKS ...THEN YOU DIE • PLAY WITH ME

THE
FOOLS
RATED XXX
DISTRIBUTION TO MINORS PROHIBITED
℗ 1990 OUCH RECORDS © 1990 SLOOF PUB.
CITY
SIDE
120 µs EQ
ACE001CB
OUCH ! ! !
RECORDS
L.L. COOL BEAN • I'M A NUN • BITE IT
LET'S GO TO BED • SHE MAKES ME FEEL BIG
TOO MANY WAYS TO DIE • KILL FOR THE DEVIL


DEDICATED
TO LOVE
VOL 2

DEDICATED TO LOVE VOL 2

FOR THOSE WHO ARE IN LOVE,
HAVE LOVED, OR NEVER BEEN
IN LOVE...
THIS IS DEDICATED TO YOU.

COMPILED BY SHOTGUN SHIMA

PHOTO CRED: FUNKYDAME

LEARN THE TECHNIQUES OF MIND CONTROL

HEAR EXAMPLES OF BACKWARD MASKING

DISCOVER THE ULTIMATE GOAL OF
PSYCHOLOGICAL WARFARE

DIGITALLY
MASTERED

LEARN THE TECHNIQUES OF MIND CONTROL

HEAR EXAMPLES OF BACKWARD MASKING

DISCOVER THE ULTIMATE GOAL OF PSYCHOLOGICAL WARFARE

DIGITALLY MASTERED

MIND CONTROL IN AMERICA

CrO2 Chrome Tape

STEVEN JACOBSON/MCiA Media
P.O. Box 15734
Winston-Salem, NC 27113

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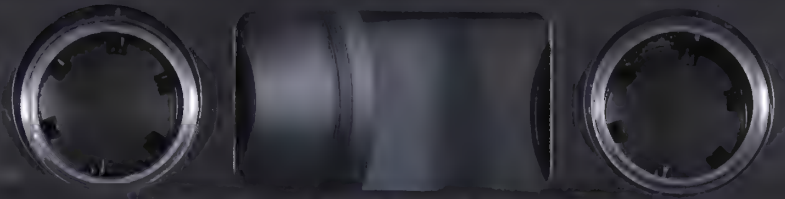
MIND CONTROL IN AMERICA

SIDE 1



Real Time
BASF CrO2
Cassette

STEVEN JACOBSON/MCiA Media
P.O. Box 15734 Winston-Salem, NC 27113
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MIND CONTROL IN AMERICA

SIDE 2

Real Time
BASF CrO2
Cassette

STEVEN JACOBSON/MCiA Media
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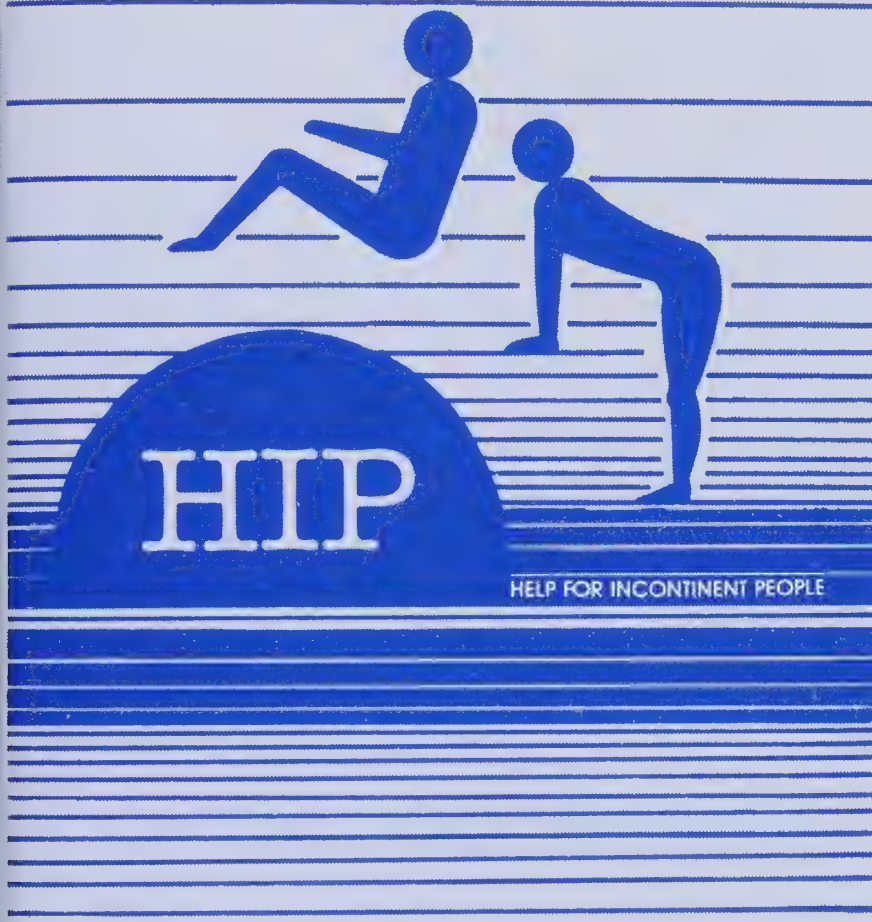

PELVIC FLOOR TRAINING

Speaker: Terry Bell
Music arranged by: Nils Backer
Instructions by: Karin Medin
American editing by: Katherine F. Jeter, EdD, ET and Dorothy L. Smoots
©LIC Förlag and Karin Medin, Sweden 1985

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Speaker: Terry Bell
Music arranged by: Nils Backer
Instructions by: Karin Medin
American editing by: Katherine F. Jeter, EdD, ET and Dorothy L. Smoots
©LIC Förlag and Karin Medin, Sweden 1985

PELVIC FLOOR TRAINING

LIC HYGIENE
S-171 83 SOLNA Sweden Phone +46 8 757 6100 Tlx 10528 lic s

Studio: Media-Center, University Hospital, Linköping, Sweden, 1985.

© LIC Förlag

PELVIC FLOOR TRAINING

Exercises Tape and Booklet designed by Ulla Lucas,
Gynecological Physiotherapist, assisted with the "Effective" cases Series 2/1

and Dorothy L. Smoak

© Ulla Rollag and Karin Medin, Sweden 1982

Side 1.

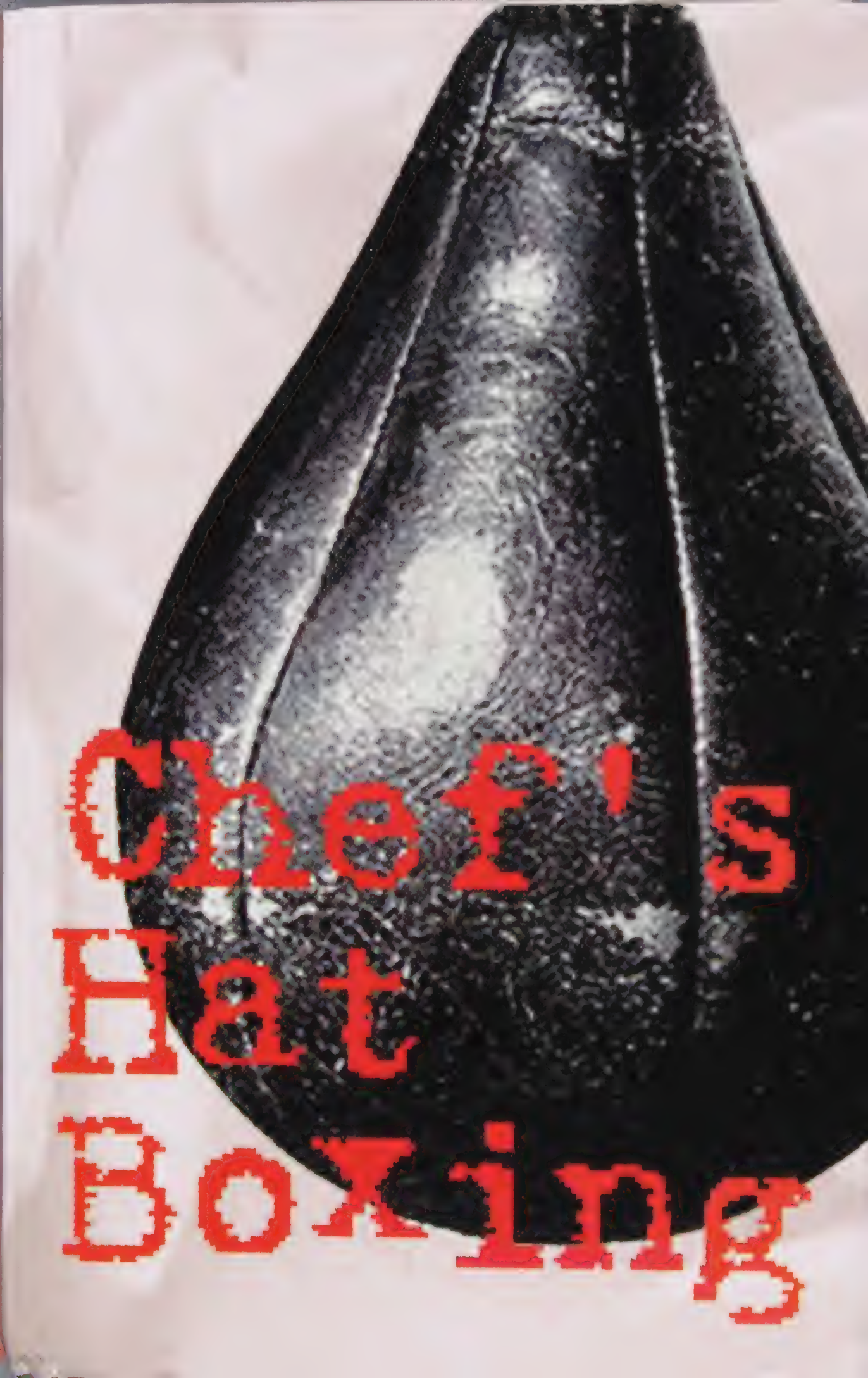
A. Easy exercises for training of pelvic floor muscles. All exercises are described with drawings in the booklet.

PELVIC FLOOR TRAINING

Speaker: Terry Bell. Music arranged by: Mia Backer
Instructions by: Karin Medin. American editing by: Katherine F. Jones, B.ED. CT
and Dorothy L. Smoote
© LIC Förlag and Karin Medin, Sweden 1983

Side 2.

B. Difficult exercises. Before you start the exercises on this side, practise side A approximately 10 times.


Chef's
Hat
Boxing

- Sticks & Stones
- Glass
- Laughter

- Losing ground
- Conversation
- Bolt the door

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FOOTPUSH RECORDS
712 GRANDVIEW ST. STUDIO D,
LOS ANGELES, CA 90057
310 390 0628

- Sticks & Stone
- Glass**
- Laughter*
- Losing groun
- Conversatior
- Bolt the door

Engineered by Chu
Graphics by Susie C

FootPush

℗ &© 1996 FootPus
(310) 390-0628
All song ©1996 Douk

Sticks & Stones
Glass
Laughter
Losing ground
Conversation
Bolt the door
FootPush
FPCS-0001
CHEF'S HAT BOXING
℗ & © 1996 FootPush Records

ULTIMATE CLUB MIX

Macarena

Be My Lover

Beautiful Life

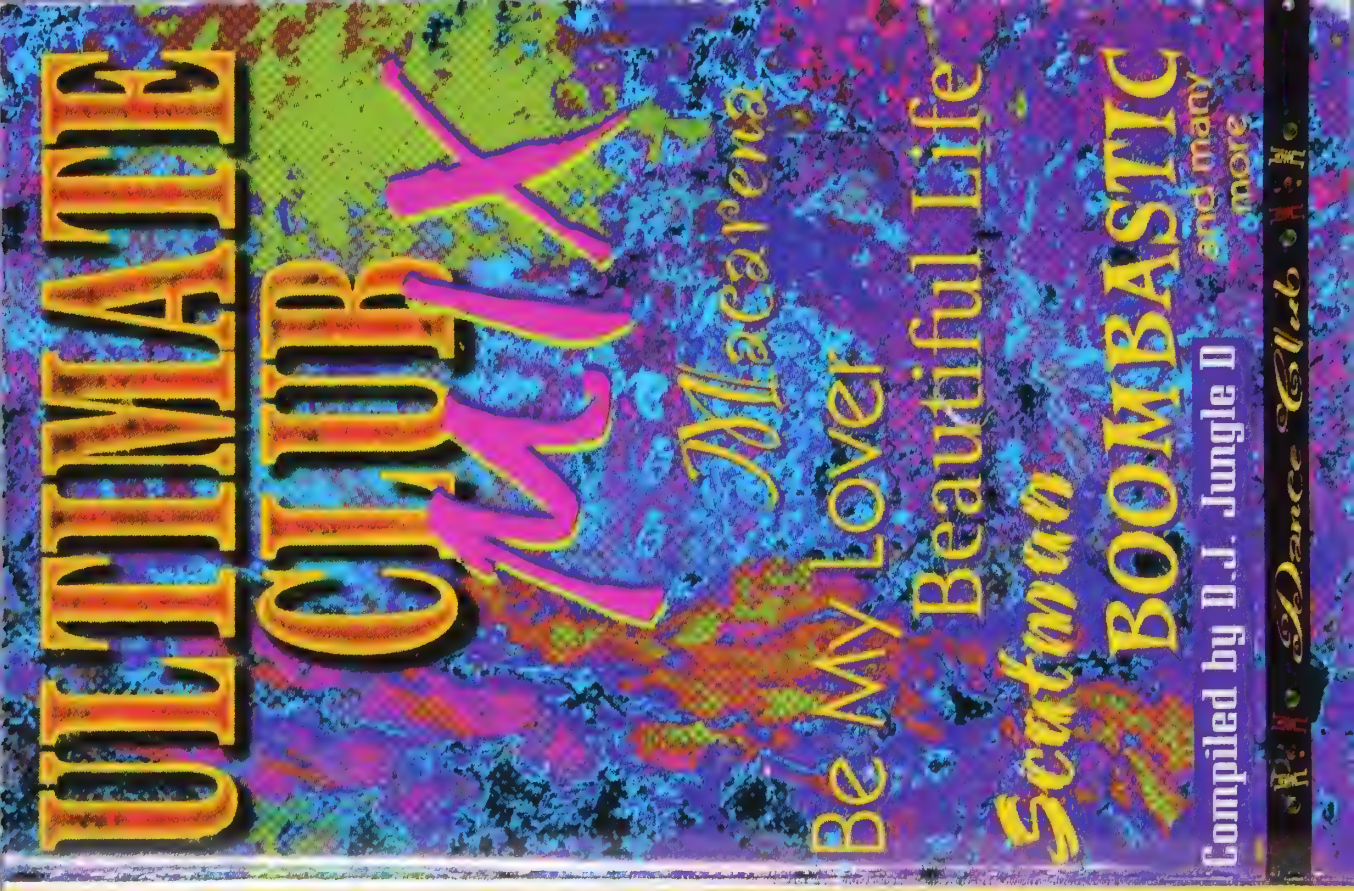
Scatman

BOOMBASTIC

and many more

Compiled by D.J. Jungle D

Dance Club



ULTIMATE CLUB *MIX*

MADACY
RC-4-0349

SIDE 1: 1. **Macarena** (A. Monge / R. Ruiz - Warner Bros.) / 2. **Be My Lover** (G.A. Saraf / A. Brenner / M. Thornton / L. McCray - FMP / Warner Chappell) / 3. **The Bomb! (These Sounds Fall Into My Mind)** (K. Gonzales / D. Seraphine / D. Wolinsky - K-Dope / Northcott / Johnnick) / 4. **I Wanna B With U** (Coltura / Bender / Hardison - Warner Chappell) / 5. **Automatic Lover** (J. Wind / Quickmix / W. Jeglitza) / 6. **Beautiful Life** (Joker / J. Ballard - Megasong)

0 56775 73944 7

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DIST. BY MADACY ENTERTAINMENT GROUP, INC.
P.O. BOX 1445, St. Laurent, Quebec, Canada H4L 4Z1

SIDE 2: 1. **Danger** (Outloud / P.F. Cuttin) / 2. **In The Summertime** (R. Dorset) / 3. **Love And Devotion** (Wind / Quickmix / Jeglitza - Maxximum) 4. **Magic Carpet Ride** (N. Cook - Polygram) / 5. **Scatman** (A.N. Catania / J. Larkin - Edition Scales / BMG UFA / EMI / Iceberg) / 6. **Boombastic** (O. Burrell / R. Livingston / K. Floyd - Livingston / BMG)

ULTIMATE CLUB MIX

Macarena • Be My Lover • The Bomb! •
I Wanna B With U • Automatic Lover • Beautiful Life

Side
1

RC-4-
0349

STEREO

HX PRO
B NR

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ULTIMATE CLUB MIX

Danger • In The Summertime • Love And Devotion •
Magic Carpet Ride • Scatman • Boombastic

Side 2

RC-4-0349

STEREO

HX PRO B NR

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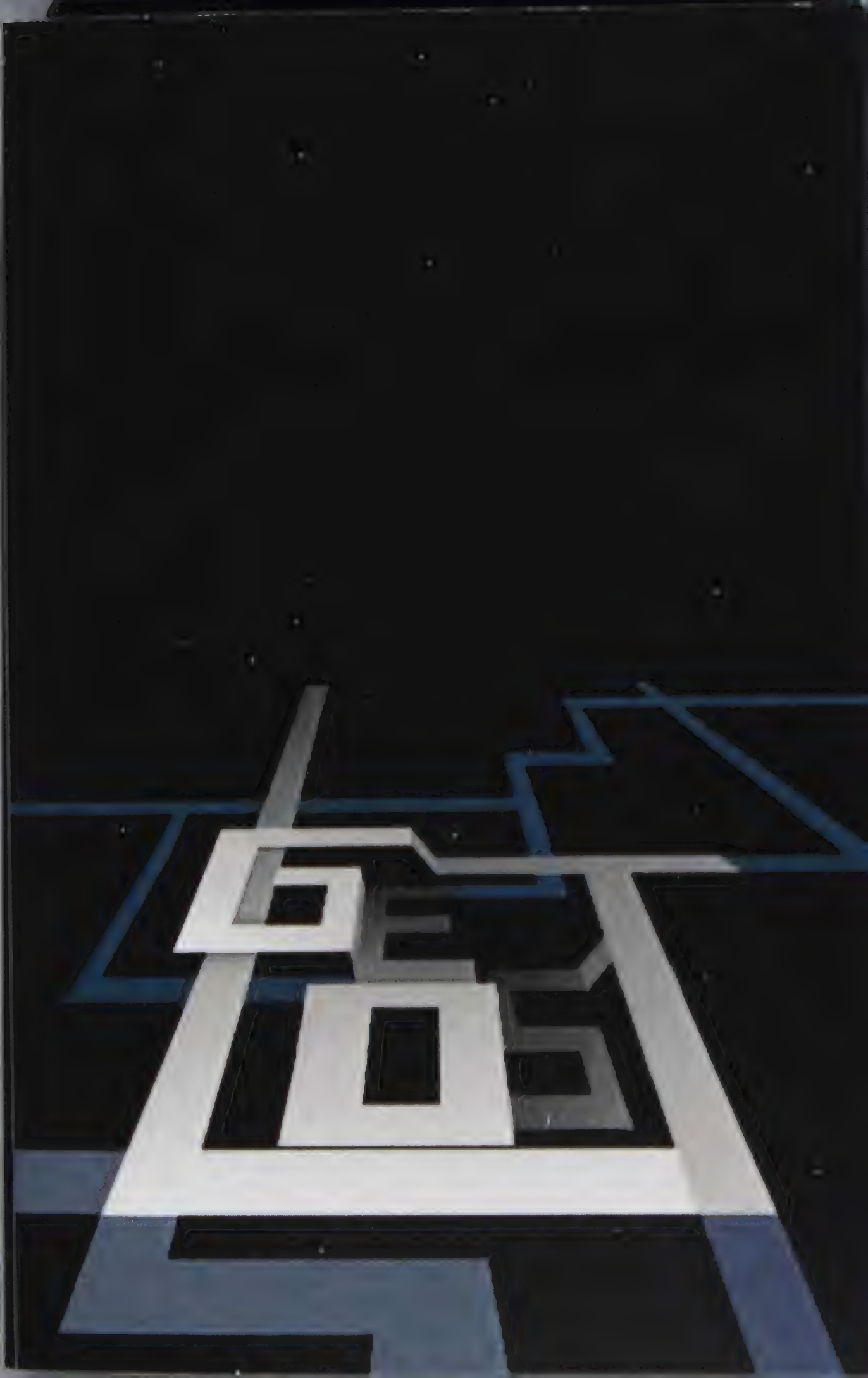


Get Lost! | Scott Morgan Biggs

RHR001

In 1996, Scott Morgan Biggs released his independent PC game Get Lost!. The game featured surreal 3D mazes and a unique, compelling soundtrack. Biggs drew influence from Steve Reich, Philip Glass and Terry Riley especially in the game's minimalist compositions. This is the first time the soundtrack has been released on a physical medium.

1. intro
2. elv
3. basement
4. endmaze2
5. light
6. goin2
7. rain
8. riley
9. whole
10. phase
11. sad2
12. mani4
13. row
14. trips3
15. slow

Scott Morgan Biggs
Presents:
GET LOST

ሃሞሳዊቱ ኢሎሓ

ይቅር ባይ ነው
ፍቅር.

ኦርቶዶክ ኩሉ

ሐመላቱ ሒሊ

ይቅር ባይ ነው ፍቅር.

ዶ/ን ሰዘሩ ኃ/ሚካኤል

ሐመላቱ ሒሊ

Printed by Wazza 0911 42 59 75

፩ ተባረክ

የቅዱስ ዳዊት በረከት ሞልቶኝ
የቅዱስ ያሬድ ዜማ ቀስቅሶኝ
ተባረክ እግዚኦ-ተዘመንግኝ እግዚኦ
ውዕታህ ብዙ ነው (2)

ሕዝ.....

ከበር ሕንሳን ዘንሸኑን
ሰጽዊት ቀኒ ዘገሰውን
ኀቡ ከልኑሰ ጸዳቱ ክሳዶ
ያዓልዶ ወጽዮ ያጠምቆ (2)

ሕዝ.....

ገና ምልጋነውን ምጽድን ያቀርብሀል
የልህዛብ በትር በመሲሕ ጸዋወዕህ
ህዝቡ ተሻግሮልሀ እየዘመሩ
የሞ ጊታ ነው ሞትን ያሸረ (2)

ሕዝ.....

የሰሰሉ ሕጸት ጽዋኒ ታሸተው
ተደመሰሳሀል ዘናጽሪ ጸህው
መዝራቅ ሰርንታሰ የብርሃን ወረር
ሰራ ሲሰራ ሕይማስ ሚጽንር (2)

ሕዝ.....

ወጽደሰኑ ደርጸህ ሰደባባዮ
ሰሰሚጠህ ክብረን የሚያዩ
ብቻውን ንንሳ ብቻውን ጊታ
እያሳደጽ ጠባት የመታ (2)

ንሥሥሙ እና ዜማ
ትዝታው ሳሙሴሰ
ዲ/ን ሕዝሉና ሠማሪት ዘርፌ

፪ በዘርታት

በዘርታትህ ሰበህ በግርማ
በሐብር በሳጽ በጸጋማ
ከጀንጅ በሳጽ ነህና
ጸደርሰህ ምስጋና

ሕዝ.....

ሠሠገችን በዘሳጽ በተራርኛ ሰቀመህህ
የምጽርን መሰረት በግሀቁ ሳጽ መሰርተሀህ
ከህለና መረጸት ከቃሳት ጉልበት በሳጽ
ያሰሰራሽው ሲጠፋ ሰምህ ሆነ ሕሰሻጸጽ

ሕዝ.....

ነገስህሳ ሰገልጀህህ ሰረገሳህ ጸመና
የቃል ምህሰ ተሰሰህ ሰማሪን ምታዘና
ነፍሳችን ባረከችህ ሰሰ ታሳቀነትህ
በዘመንት ሰርጅኖ መሰበዛ የሳሰበት

ሕዝ.....

በማችችህ ተጽሰው ተሰሰኝ ጸጽሳው
ሰንርማህ የተነሳ በፍትህ ጸዘሳው
ተሠጽ የማሰበር ተሬቀር ማሪፊ
ስንጻንተ ያሰ ነንሥ ሰሰተገኘም ሰንዚያዘር

ሕዝ.....

በፍቀር ማጽ ሠሳህ ምርሰ ጸመሰቀል ሆነ
በሰንጻ ምሳንያተ የመፍሙ ሰንሳ በሰንተ ምትጸንን
ሽሰፈ ተገርዞ ምጽፎ ሬታ ታጽሰ
ጸመከሬው ሽፀቅ ኖርንትህ ሬሰሰ

ንሥሥሙ ጸ/ን ጊሳሽ ሠሳህ (ማማ)
ዜማ ዘማሪ ዘብታው ሽብረ

፫ ንጹህ የዘጸደሰ

ጌታ የጠጸደሰሽ የመሪጠዘሽ ስናቴ
የሠወሰጥህ ሰሮ በረከት ማሮሥም ሆንሽን ወጠቴ

ሕዝ.....

በሰጾሮሰ ቃሰ የጎበረኛ
የማጸደውቄ የሠና ቃሰ ሰሰኛ
ሰስ ትጋቴ ሰንሮን ጀሰሞኖሰ
ጽንገል ሰሠሰጸጽ ሆነ ሠጸሰ ያገጸደል

ሕዝ.....

ወሰናና ሠሠጠውን ሰሰማሃተኛ
ምጽድና ሰማጸ በሰንቴ ሳጽ ታርቀሞ
ያጸቀርታ ቤት የቄቀርህ ስቶማ
የሌማው ዘማ በጸጽሽ ተሰማ

ሕዝ.....

ነፍሰሰ ጌታሞን ታሰሰ በማጸረጊዋ
ብቀች ጀሠቀም ሠንዙ ቄንታው
ሰስቀጥረሽን የኦቀይቱን ሬጸዐ
ሰቀርዘክሽሳ ስቀ.ሰ ማሰስሰ

ሕዝ.....

ታሳቀ ንንሥ የጸሰጸ ሰንስሳ
ሞትን በቄቀ ንጸሰ የተነሳ
የቄቀር ጸንና ወንጄን ዕጽ ወጸጀሽሳ
ሰሰመን ሠጸሞሄት ሰየሰሰ ብዙሃል

ንሥሥሙ ጸ/ን ጊሳሽ ሠሳህ (ማማ)
ዜማ ዘማሪ ዘብታው ሽብረ

፬ ንጸብርሰል

ሁሱ ሠጸጽንን ጸሠበርሱ ዘንድ
ቀድሞሞ ጸሠጠጣሰ በሰጽ ሠመንጽ
ንጸብርሰል ንጸብርሰል ሰሰት ነው
ዑዘሱ ነበልሳሰ

ሕዝ.....

ጽዓት ሰሳዜ የሚያዶጋጋ
ከጠሳት ጋር ሰየተዋጋ
ከንፋን ዘርንት ጀሸፍነናሰ
ሠሳሰት ቀሞሞ ማን ጸረሳናሰ(2)

ሕዝ.....

ንሠ ሰብቻ ሰሰማጸሰምር
ሠሳሰን ሳከ ሕገዚሰብሰር
ሳናማዊሪሠ ቸሰ ሰንሰው
ሰንናሪሰን ሰየታዘንሰው(2)

ሕዝ.....

ሰሰም ሰሳሷን ብቷሰናዳ
ጣሳት ቢንገስ ሰናሪስ ሚዛ
ሰስንዝሆያዛሄር ፍቁር ማን ጸሰየናው
በሞት ሠመሳከሰ ተረማምጾሄሰ(2)

ሕዝ.....

ብዙ ጸመጽ ብዙ ዐሰት
በሰንት ተሳከ ሰማሳት
ጽሰተሸሸመን ተመሰሰናሰ
የገብርሰል ሰምጫስ ከፎ ጸጽርንናሰ

ንሥሥሙ እና ዜማ
ሞሰሰ ሰሰንሥ ጸመጽሰ

፭ ሰሰም ሁሱ በሳጸ

ሰመ ሰሰም ሁሱ በሳጸ
ክብፈ ክሰብሽ ሁሱ በሳጸ
ሰሃጸ ፍጥረት ተጎበረሰክ
በፍቀሪ ሰብጎ ሰየማረክ

ሕዝ.....

ሸበቆ መቋቋር ሰሸነፈ
ጽዐ ነሰች በሰማያት ሰሰፈ
ከጸነ ሰበሃሙን ሰጸደሰ
ከጥሰቁ ሙቃት ቀሰቀሰ

ሕዝ.....

ሲሰፈ ከተራራው ጸዘሳሰ
ሰምጽጠሙን ሸሃሰሁን ጸደሙሳሰ
ከርሰችሰ ሰያሰሰ የተባሰሙ
ዐየ ነሙ ከሰም ሁሱ በሳጸ ነሙ

ሕዝ.....

የንነት የሲሰሰ መክፈቻ ሰሰሙ
የሚገጽሰሰ የሚያጽንም ሰርሰ ነሙ
ሞተንና ሠጽቋቸ ሰሰያዘሙም
የምጽር ሰብቶ ሰሳሰሙቀፈሙም

ሕዝ.....

ጸጽናሰ ታሳቀ ሰሙም ሚፈራ
የሠወገጽሰ ከፎጸሞሙ
የሰሰሙሙ ቄሞር ጸደሙሰሳሰ
ሰሰያሰሰ በትሙሰጸጸ ጸነገሰሰ

ንሥሥሙ እና ዜማ
ጽ/ን ትዝታው ሳሙሴሰ

፮ ንጸብርሰል

ሁሱ ሠጸጽንን ጸሠበርሱ ዘንድ
ቀድሞሞ ጸሠጠጣሰ በሰጽ ሠመንጽ
ንጸብርሰል ንጸብርሰል ሰሰት ነው
ዑዘሱ ነበልሳሰ

ሕዝ.....

ጽዓት ሰሳዜ የሚያዶጋጋ
ከጠሳት ጋር ሰየተዋጋ
ከንፋን ዘርንት ጀሸፍነናሰ
ሠሳሰት ቀሞሞ ማን ጸረሳናሰ(2)

ሕዝ.....

ንሠ ሰብቻ ሰሰማጸሰምር
ሠሳሰን ሳከ ሕገዚሰብሰር
ሳናማዊሪሠ ቸሰ ሰንሰው
ሰንናሪሰን ሰየታዘንሰው(2)

ሕዝ.....

ሰሰም ሰሳሷን ብቷሰናዳ
ጣሳት ቢንገስ ሰናሪስ ሚዛ
ሰስንዝሆያዛሄር ፍቁር ማን ጸሰየናው
በሞት ሠመሳከሰ ተረማምጾሄሰ(2)

ሕዝ.....

ብዙ ጸመጽ ብዙ ዐሰት
በሰንት ተሳከ ሰማሳት
ጽሰተሸሸመን ተመሰሰናሰ
የገብርሰል ሰምጫስ ከፎ ጸጽርንናሰ

ንሥሥሙ እና ዜማ
ሞሰሰ ሰሰንሥ ጸመጽሰ

፯ ሰማሴኪው

ማሴኪው ሰየማሪክ
ሳሴኪው ሰየዛሪክ
ዘፍቀር ሰንቱን ሰሪታ
ሰባሪው ሆኖት ጊታ

ሕዝ.....

የሞቴን ሠሞመጾ ሰባብር
በሰምዘ ጥዕቀን ዘርዘር
ሰጸጽኝ ማሳነም ሰትሞ
የሰርጌት ግርማ ሸልሞ

ሕዝ.....

ልንዘው ያዘንባሰ ፍቁር
ከሰማሳክት የሰጠም ወጸር
ተሳሰጽሽ ጸጠሙ ከጸጣ
ዘሞጭ ሰፍርያ ሰሳማ

ሕዝ.....

ምስጉን ነሙ የተባረክ
በፍጥረት የተመሰከ
ሞተኪያ የሰጡ ሰማሳያ
ከብርህ ልንበዘ ሰሲሰያ

ሕዝ.....

የጊሳ የሕሰፍኙ ወቀት
ሰንተ ነህ ክብሬ ሰገነት
ከዘቫሰ ሰመሳሰከቱ
ነዋሳቅሽሰ ዕዘ ከሰሳቱ

ንሥሥሙ እና ዜማ
ሰሰሚሞን ሰከዘበር

፰ የኔ ጌታ

ምን ሰክረሰህ የኔ ጌታ
ሰጸደሳም ያ ሙሰታ
የመሪዋክን የመጸደክኝ
ወዝማሬ ያሳጸክኝ ከበርሀኝ

ሕዝ.....

ከታናሿ ከተማ ታሳቁ ተገኝተሃሰ
ከጀካሜ ዋሰቅሰህ ሰገሬን ሰሰከትህሰ
ሰትመራኝ በጽቅጽቅህ ጀርባህን ሰየሞው
ብርሃኒ ቀድመህሰኛ ጨመግን ሰብደርሰው

ሕዝ.....

ዝቅ ብለህ ወጸጂ ሰዮርሀኝ በከፍታ
ከሰማዩ በረከት ሰዋተኽኝ ሰጸደ ፍጉታ
ተዝረክ ሰሰጠበው ጀኽው መጽቶ ሰሰቤን
ሰደሳሰው ሳሠጸደሰ በሳጌ ሳጸክን

ሕዝ.....

ገና ከጽናቱ ማህፀን ሰኽሰ ሳጸሰሰ
ሰንተ ታሰውሳኝ ነበር በሰሜ ሳሰመሰ
ተከብሽኝ ከወንዙ ጀር ዝዉጋ ሰሆሳዊያሰው
ሰንሩሰ ወሰጸ ሀንህ ሰሰጸሰ ሰሚሳ

ሕዝ.....

ታሳቁ መዝገብ ወሰጸ ፈሣን ብሰር ብመዝም
ሙጺ የሞወሰከሽኝ ያንተን ፍቁር ሰጸደርሰም
መመሰጠዎ ቁሴ ሰንሳም ከሰጸሰ ጸሰ
ከተሰበር ጸር ጸመደጸሰ ሰጸሰ መዝመር

ንሥሥሙ ጋሽቤ ሠሳህ (ማማ)
ዜማ ሕብታው ሽብረ

ምኻብ

መገቩሰጸሰ ቢገኛው ጸሳሰና
ጀምዶ ቀሪ
ያልጽ ተረፈ ጺጺታህ ሰቱጺያ
ወሳቧያ ተኳዎች
ክፉስ ሰንተሳህ ተ"ማይጽም"
መሰጎች ኑንዳስክቸው ሰጺጺ
ዋሸኽት ወርቁ ኣሳዘን
ኣበቪ የተምሠወቄ መሳት
የጽምዩ ሰጺጺሥች
ጺን ሰዮዋ ተገኝ
ጺን ሰዮጺ የሚኗ
ዘማሪ ዘብታው ሽብረ
ዘማሪ ዘቩሰ ክበደ
ዘማሪት ምርትነሽ ዋሳዘን
ዘማሪት ቀጽሰት ምትኩ
ዘማሪት ወሪፍ ሽፎሰው

አማኑኤል

ዲ/ን ዕዝራ ኃ/ሚካኤል

ሀ/A

ኦርጅናል
ቁ ፪

አሳታሚና ለዘፋሩይ አብ መንፈሳዊ መዝሙር ቤት
0911-161931 / 0911-427894

ሰማኦሌል

ዲ/ን ዕዝራ ኃ/ሚካኤል

ለ/B

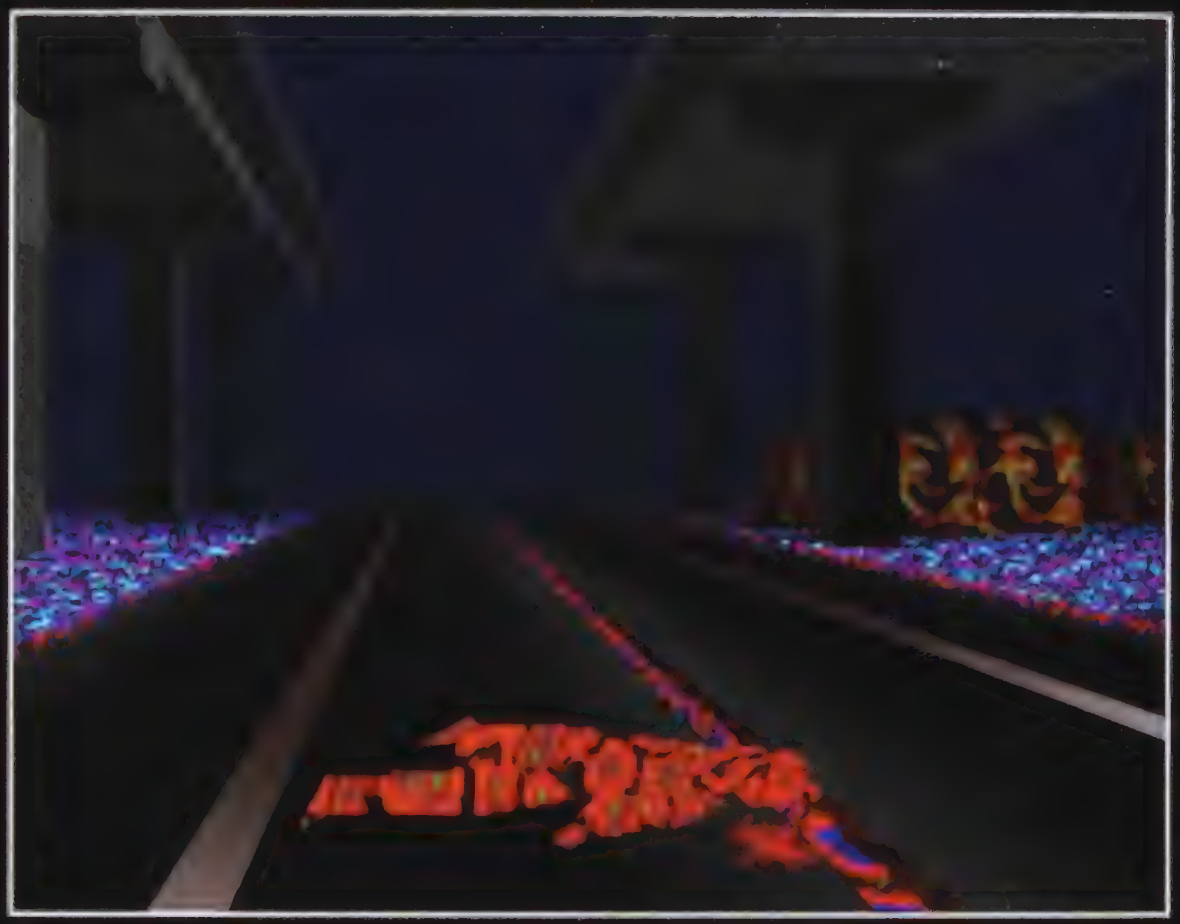
ኦርጅናል
ቁ ፪

ሪኮርዲንግ
ሲሪ አይነ

ስላታ ማነ አክፋፋይ ስብ መንፈሳዊ መዝሙር ቤት

0911-161931 / 0911427894

RELAXER



3WW
IN COLD BLOOD
HOUSE OF THE RISING SUN
HIT ME LIKE THAT SNARE

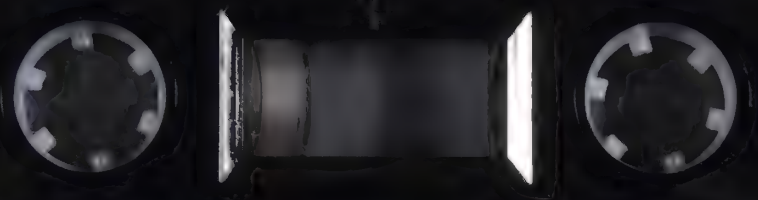
DEADCRUSH
ADELINE
LAST YEAR
PLEADER

0 75678 66131 0

RELAXER

SWV
IN COLD BLOOD
HOUSE OF THE RISING SUN
HIT ME LIKE THAT SNARE

PART ONE



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RELAXER
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ADELINE
LAST YEAR
PLEADER
PART TWO
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The Buck Creek Jazz Band:

Just the Way Fred Liked 'Em

BC-109

Just the Way Fred Liked 'Em

The
Buck Creek Jazz Band:

Just the Way Fred Liked 'Em

BC-109

Jim Ritter ..... Cornet
Frank Mesich .....Trombone, Euphonium
John Skillman ..... Clarinet
Jerry Addicott ..... Banjo
John Wood ..... Tuba
Bill Richards ..... Piano
John Roulet ..... Drums
John Lyon .....vocal & guitar (Fred only)

Dolby Noise Reduction

Credits:
Recording Engineer ..... Frank Mesich
Jacket Design & Notes ..... Jim Ritter
Band recorded ..... April 17, 1993
John Lyon recorded ..... Oct. 19 ,1990

1. Fred (John Lyon, vocal)
2. Louisiana Bobo
3. Miss Celie's Blues
4. I Want To Linger
5. Oh My Babe Blues
6. Forty and Tight
7. Bouncin' Around
8. Gone
9. I Wonder Where My Easy Rider's Gone
10. Arkansas Blues
11. Weary Blues

Buck Creek Records
6617 Ridgeway Drive
Springfield ,VA 22150

Side One
1. Fred (John Lyon - vocal)
2. Louisiana Bobo
3. Miss Celie's Blues
4. I Want To Linger
5. Oh My Babe Blues
6. Forty and Tight
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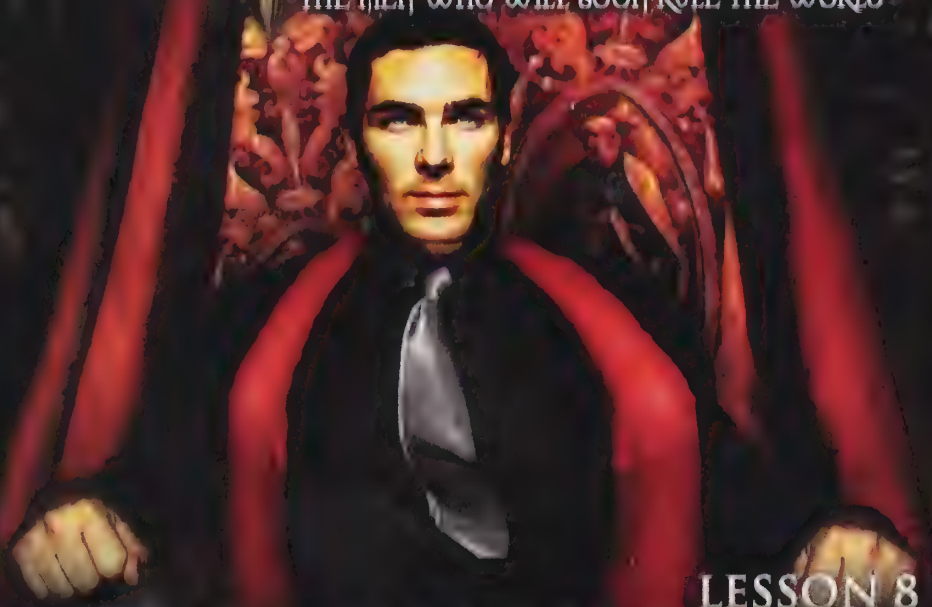
Buck Creek
Jazz Band
Dolby
BC - 109
9617 Ridgeway Dr.
Springfield ,VA
22150
The Buck Creek Jazz Band:
"Just the Way Fred Liked 'Em"

Side Two
7. Bouncin' Around
8. Gone
9. I Wonder Where My Easy Rider's Gone
10. Arkansas Blues
11. Weary Blues
© 1993
Buck Creek
Jazz Band
Dolby
BC - 109
6617 Ridgeway Dr.
Springfield ,VA
22150
The Buck Creek Jazz Band:
"Just the Way Fred Liked 'Em"

THE ANTICHRIST AND THE FALSE PROPHET

THE MEN WHO WILL SOON RULE THE WORLD

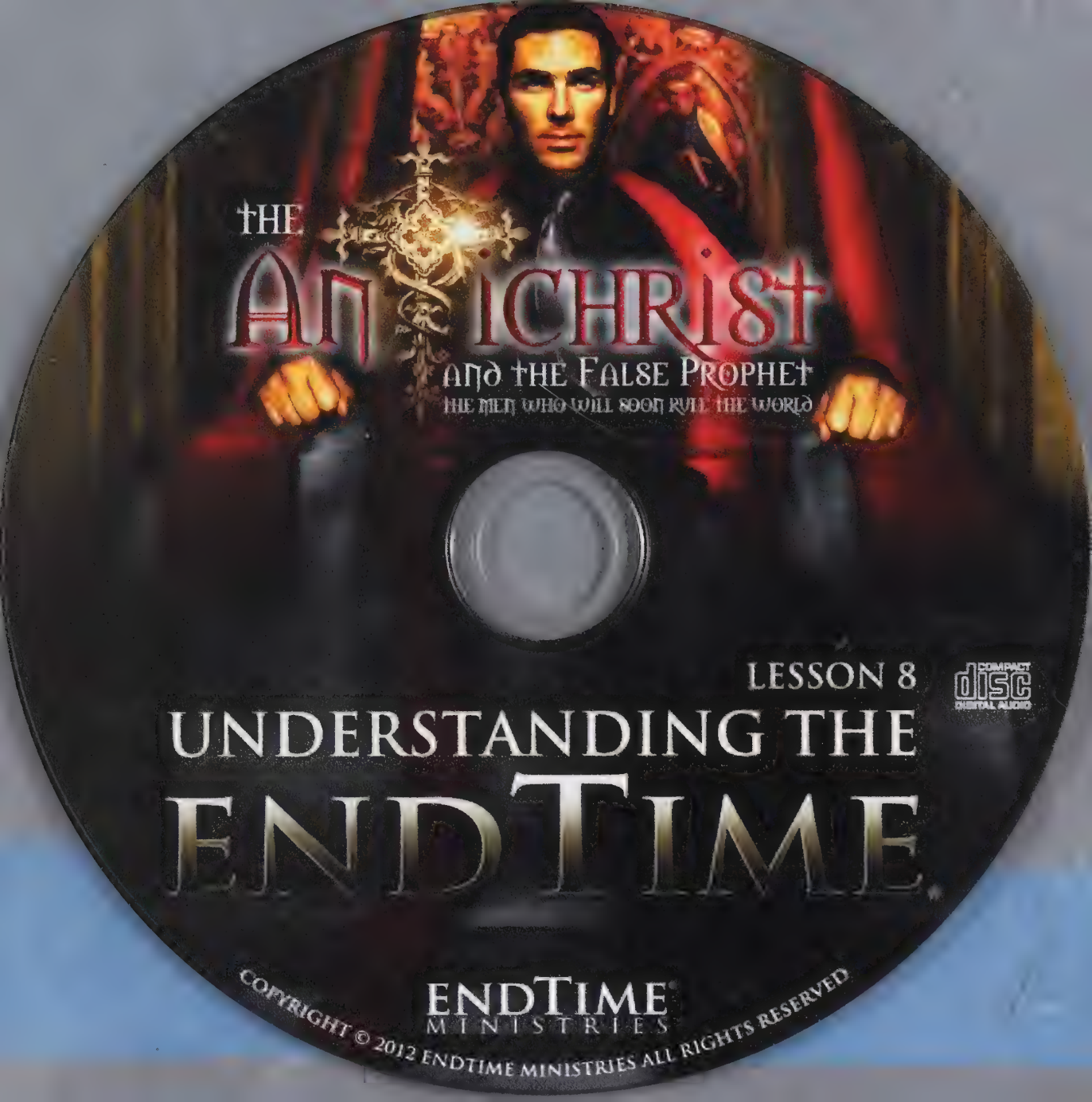


LESSON 8

UNDERSTANDING THE END TIME

AUDIO CD

COMPACT disc DIGITAL AUDIO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THE MEN WHO WILL SOON RULE THE WORLD
LESSON 8
UNDERSTANDING THE
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COMPACT
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Irvin Baxter is founder and president of Endtime Ministries, host of *End of the Age* television broadcast and *Politics & Religion* radio – an international prophecy program, publisher of *Endtime* magazine, and host of the *Holy Land Prophecy Tour*. He is one of the world's foremost authorities on world events in light of Bible prophecy and is regularly interviewed by the media and press for his insightful commentary.

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...By far the best tour of its kind! **R. Byron, Editor, Travel Quest Magazine, NY, NY**

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HRCT4

Turquoise Water Series

Turquoise Water Productions

Haiku, Maui, Hawaiian Islands

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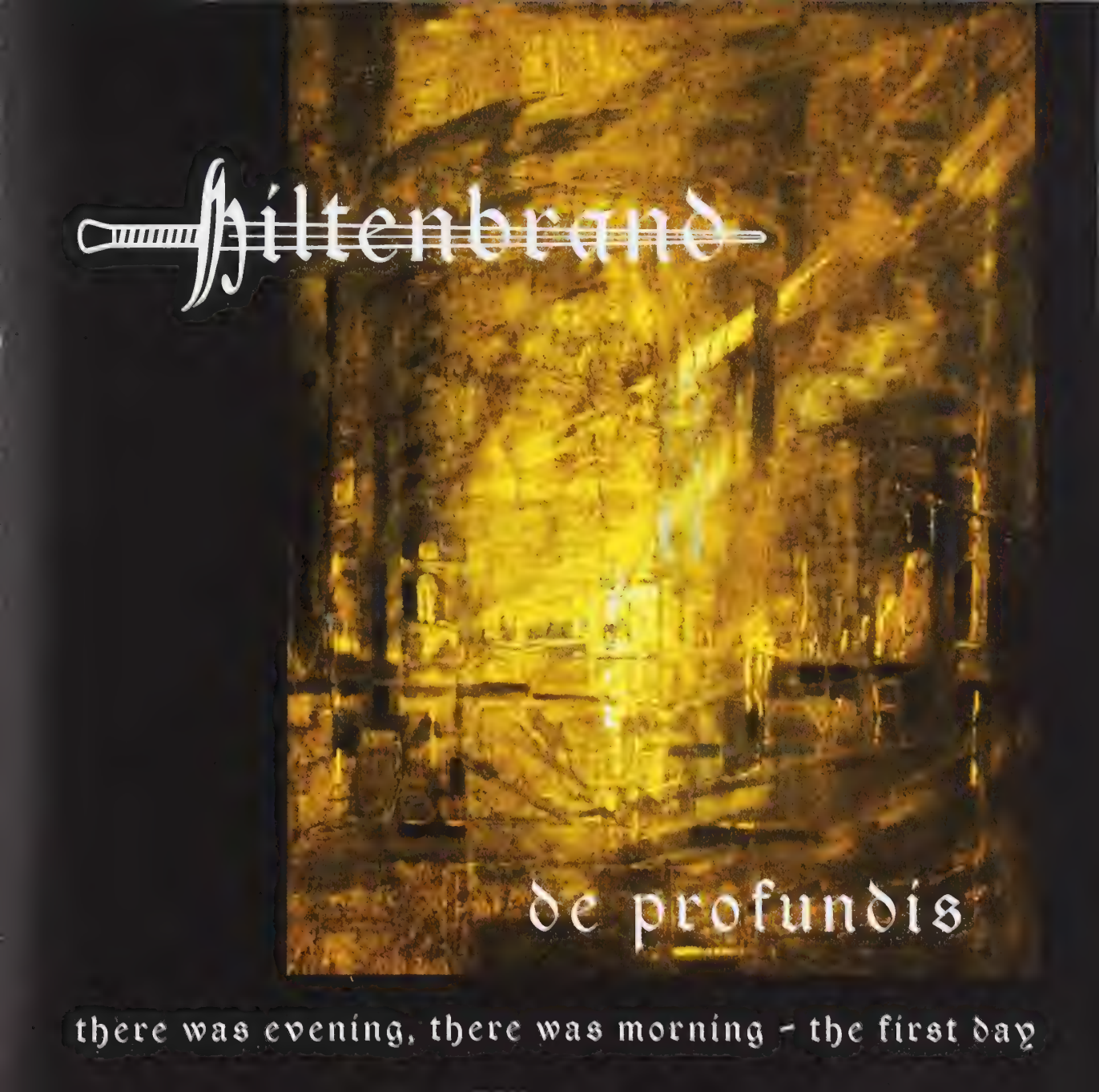
Hiltenbrand
de profundis
there was evening, there was morning - the first day

de profundis

there was evening, there was morning - the first day

Hiltenbrand

1 *De profundis*

2 *Dark shadows*

3 *Sourde puissance de l'abime*

4 *Farewell*

5 *Destiny*

6 *Liberame*

7 *Hommage à J.S.Bach*

Music : Ernest Hiltenbrand
Programming and Sound Engineer: Alexius Tschallener
using Vienna Symphonic Library
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ENCHANTMENT

Ian Henderson

A Beautiful Soul
by Bernetta Hoff

Can you still love in the face of rejection?
In the face of fear so great it is sucking you down into the quicksand?
Can you still love, in the mad world of contemporary beings
that catches you up in the rush?
That spins you around in every direction until you are so dizzy and
tired you don't know who you are or where you are going?

Your soul, what happened to it?
Is it buried somewhere in all the confusion?

It is beautiful like mountains, trees and flowers, soft as the moss on a
streamside rock, as faithful as the four seasons.

Are you too hurried to look up and see the things you used to love?

nchantment
Is it live or is it Memorex?
Is it live or is it Memorex?
an A. Henderson

Track 1. Beautiful Soul
Track 2. The Clearing
Track 3. Memories of the Heart
Track 4. World Afraid to Love
Track 5. What Is and What Once Was
Track 6. Enchantment
Track 7. Plain of Six Glaciers
Track 8. Return
Track 9. Lost Reflection
Track 10. New Snow
Track 11. Swept Away
Track 12. Song of Spring
Track 13. Twilight Falls

All music was created, produced and recorded by Ian Henderson
Cover art by Ian Henderson, Poem by Bernetta Hoff

Enchantment · Ian Henderson

Enchantment · Ian Henderson

Dune Rider

Ian Henderson

FUJIFILM
Dune Rider
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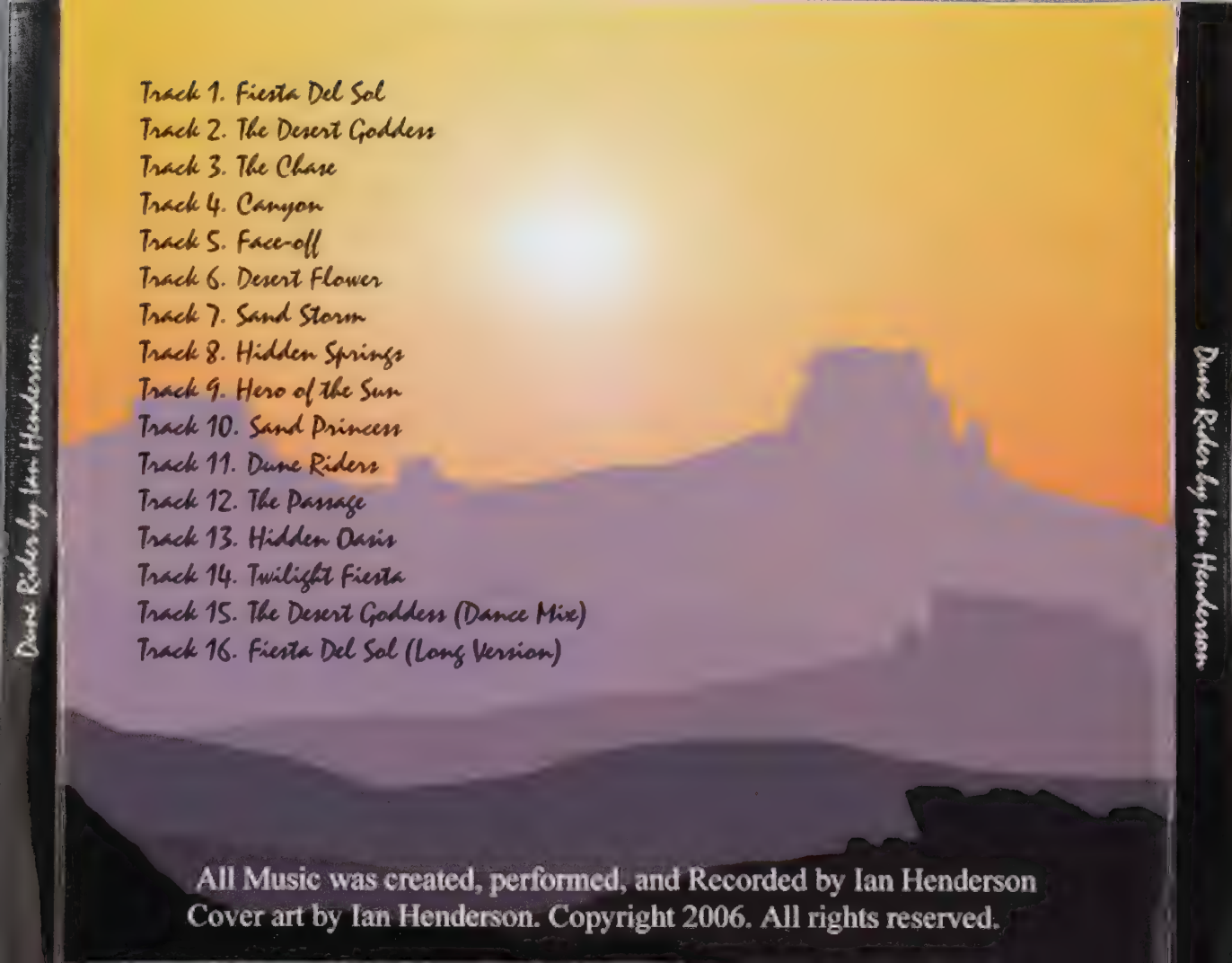
Track 1. Fiesta Del Sol
Track 2. The Desert Goddess
Track 3. The Chase
Track 4. Canyon
Track 5. Face-off
Track 6. Desert Flower
Track 7. Sand Storm
Track 8. Hidden Springs
Track 9. Hero of the Sun
Track 10. Sand Princess
Track 11. Dune Riders
Track 12. The Passage
Track 13. Hidden Oasis
Track 14. Twilight Fiesta
Track 15. The Desert Goddess (Dance Mix)
Track 16. Fiesta Del Sol (Long Version)
All Music was created, performed, and Recorded by Ian Henderson
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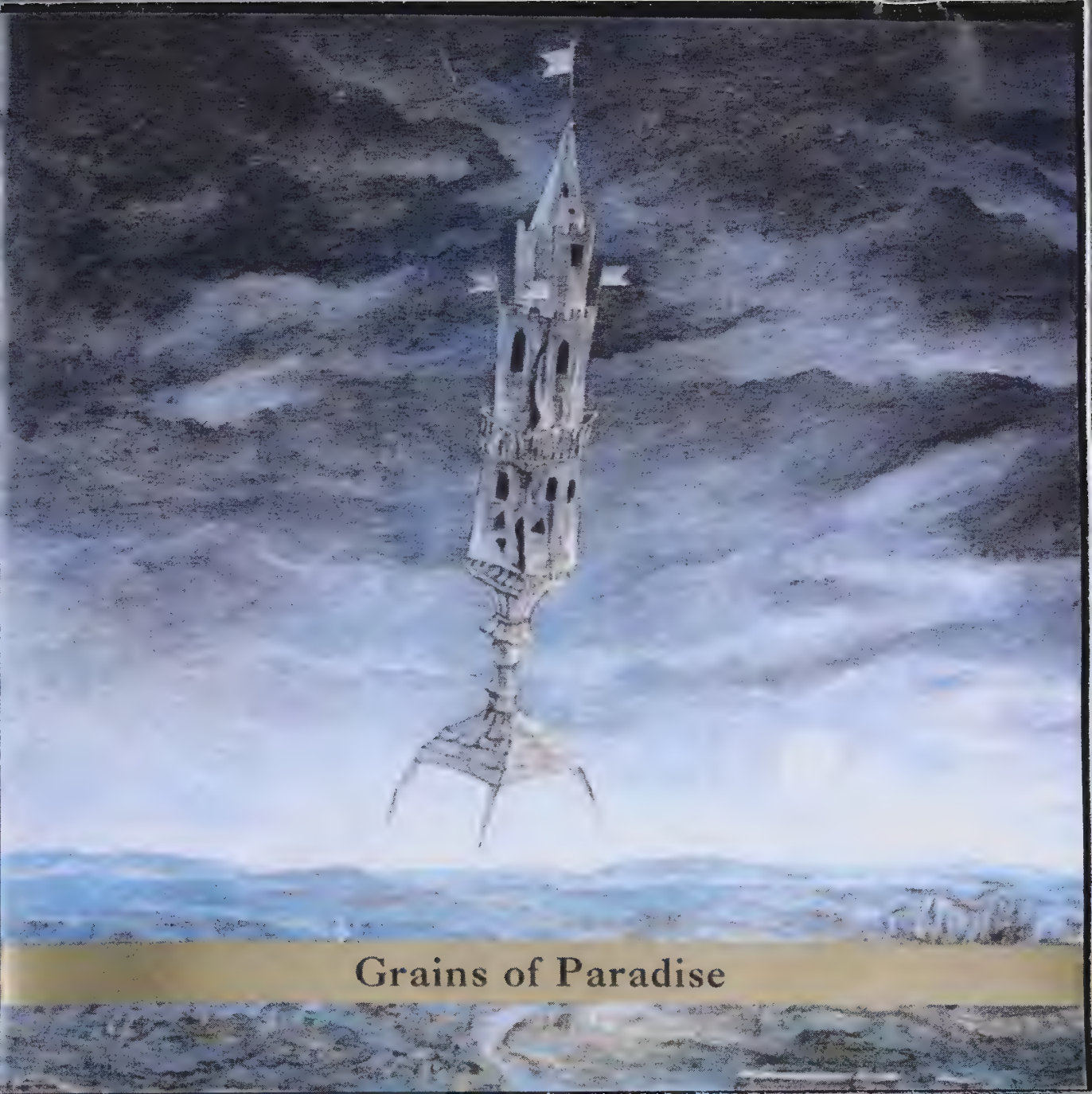
Dune Riders by Ian Henderson
Dune Riders by Ian Henderson



Grains of Paradise

ERIK FRIEDLANDER *cello*
TREVOR DUNN *bass*
SATOSHI TAKEISHI *percussion*
BRYCE DESSNER *guitar*
JOYCE HAMMANN *violin*
KAREN MILNE *violin*
PETER ROVIT *violin*

The aroma of spices was a breath wafted from Paradise over the human world. —W. Schivelbusch, *Tastes of Paradise*

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GRAINS OF PARADISE
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Recordable
48X Speed

SHEILA CHANDRA • MOONSUNG: A REAL WORLD RETROSPECTIVE

SHEILA CHANDRA • MOONSUNG: A REAL WORLD RETROSPECTIVE

This compilation features some of the best of Sheila Chandra's work for Real World.

'One of the most beautiful voices on earth.' Billboard

1. **Ever So Lonely/Eyes/Ocean** ♁ 3:27
2. **Dhyana and Donalogue** ♁ 4:41
3. **Shehnai Song** ♈ 2:05
4. **The Enchantment** ♁ 4:46
5. **Speaking in Tongues III** ♈ 2:16
6. **ABoneCroneDrone 3** (excerpt) ♎ 4:17
7. **Nana** ♁ 2:36
8. **Waiting** ♈ 6:03
9. **Sacred Stones** ♁ 5:33
10. **ABoneCroneDrone 1** (excerpt) ♎ 3:10
11. **Lagan Love/Nada Brahma** 4:07
12. **Blacksmith** 2:59

Bonus Track

13. **Ever So Lonely/Eyes/Ocean** remix by Stephen Hague

♁ From the album 'Weaving My Ancestors' Voices' (CDRW24) Ⓟ 1992 Moonsung Productions/Real World Records Ltd,
♈ From the album 'The Zen Kiss' (CDRW45) Ⓟ 1994 Moonsung Productions/Real World Records Ltd,
♎ From the album 'ABoneCroneDrone' (CDRW56) Ⓟ 1996 Moonsung Productions/Real World Records Ltd.

www.realworldrecords.com www.sheilachandra.com

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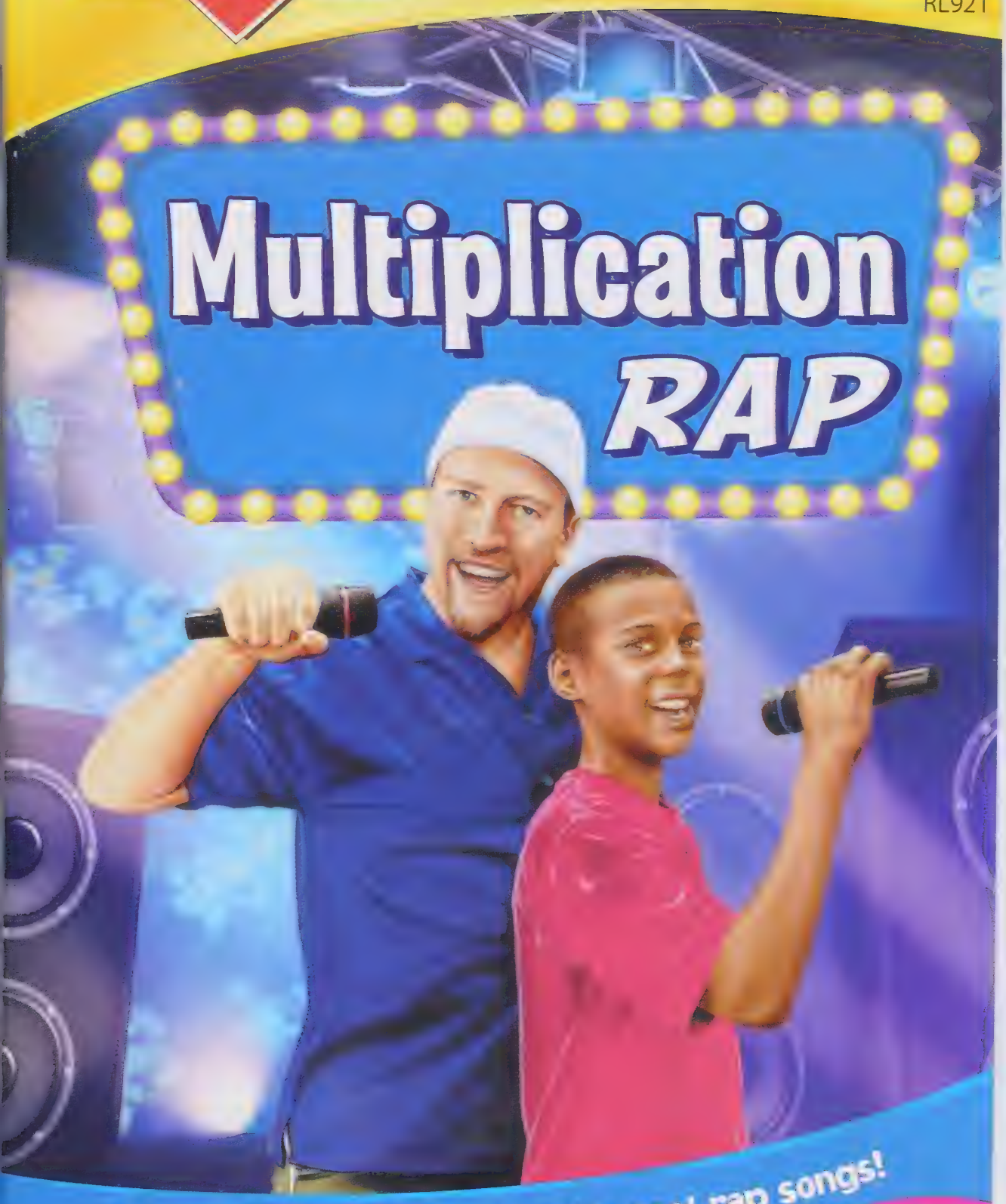

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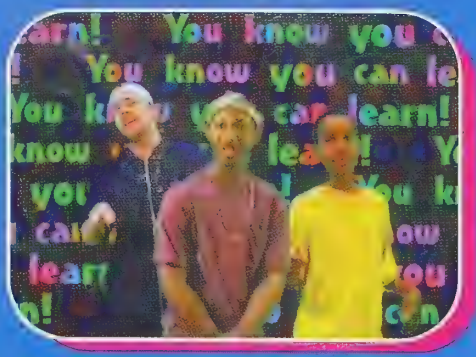

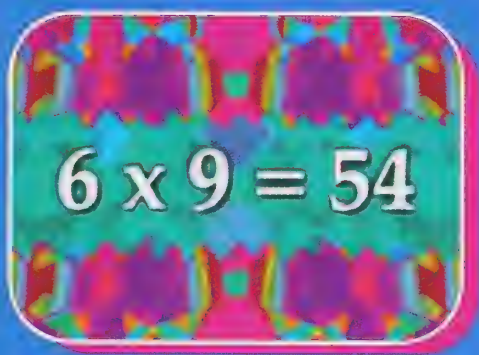

1 Introduction
2 Power Rap (0x, 1x)
3 Dance and Multiply Two (2x)
4 What Numbers Do (3x)
5 In Your Brain (4x)
6 Numbers' Beat Rap (5x)
7 Everybody Multiply (6x)
8 Classroom Star (7x)
9 Singin' and Rhymin' (8x)
10 Crank It Out (9x)
11 The Big One-Oh (10x)
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